

MUSIC & DRAMA



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The American Organist

MARCH, 1940

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REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Easter-Season Music

*AE — Brahms, ar. W. Douglas: "My Jesus Who didst give," Fsm, 3p. cqu. me. (Gray, 10¢). On a Choralprelude of Brahms; very fine.

*A5+E — Hungarian, ar. H. Gaul: "Hungarian boys' Easter carol," Bm, 9p. me. (Galaxy, 16¢). For chorus and children's choir; highly flavored; excellent, but severe.

A+5E — Alfred H. JOHNSON: "Song of Victory," Bf, 8p. e. (J. Fischer & Bro., 15¢). Chorus with soprano solo; much unison work; brilliant, with good contrasts; all smooth music of the kind prevailing before the ugliness era.

AW8E — T. Tertius NOBLE: "An Easter Alleluia," Gf, 8p. d. (Galaxy, 15¢). Excellent music, with abbreviated organ accompaniment, some unaccompanied passages, and good variety. There are not many church choirs capable of 8-part work in women's voices, which is unfortunate.

Arrangements for Electrotone

Charles Raymond Cronham, formerly in organ work, is turning his hand to the Hammond electrotone. J. Fischer & Bro. publish two collections of organ music arranged for the Hammond electrotone:

H. Sandiford TURNER: *Six Miscellaneous Compositions*, 25p. e. (\$1.25). These attractive preludes and postludes were originally published for organ in 1914; Mr. Cronham gives trigger-settings just as an organ composer gives his registration. Which should be a help to every electrotetonist. The titles: *Morning Offering*, *Choeur Angelique*, *Song of Triumph*, *Adoration*, *Now It Is Evening*, *Thanksgiving*.

John W. BARRINGTON: *Five Miscellaneous Compositions*, 19p. e. (\$1.00). These were originally published in 1923. The titles: *Gratitude*, *Meditation*, *Repose*, *Prayer*, *Inspiration*.

Vocal Solos

Edward BOATNER: "I want Jesus to walk with me," Fm, 3p. e. F-F. (Galaxy, 50¢). A Negro spiritual, but mild enough for an evening service.

Charles Wakefield CADMAN: "O ye who seek the Lord," C, 4p. e. Ds-G. (Gray, 50¢).

Frances McCOLLIN: "Into the woods my Master went," F, 3p. e. D-D. (J. Fischer & Bro., 50¢). An unusually good setting.

Gordon Balch NEVIN: "They brought Him gifts," F, 3p. e. D-F. (J. Fischer & Bro., 40¢). For Christmas or general use.

Jean RIVINIUS: "Sin's Conqueror has come," Af, 2p. e. (Concordia, 25¢). Tuneful. For Christmas or general use.

R. Dean SHURE: "The Sorrow of Mary," D, 4p. A-D. e. (J. Fischer & Bro., 50¢). An Easter song, published in 1922, but as good today as then.

General Service Music

A8 — Maurice GOLDMAN: "Al Naaros Bovel," Am, 16p. md. (J. Fischer & Bro., 30¢). Hebrew text only; Composer won first prize in American Hebrew Magazine competition. It's Psalm 137, "By the waters of Babylon." Quite superior music.

A — William A. GOLDSWORTHY: "My Soul and I," Efm, 15p. d. (J. Fischer & Bro., 15¢). Church music that says something, in a form far beyond the ditties of the 1890's. If you know choirmastership, don't pass this by.

A — Warner M. HAWKINS: "Father I know that all my life," G, 5p. c. s. e. (Schirmer, 12¢). Melodious and interesting.

*AM2 — Bach, ar. H. D. McKinney: "We hasten to ask for Thine aid," Bf, 11p. (J. Fischer & Bro., 15¢). A

new version of that superb chorus from the cantata, "Jesu der du Meine Seele," with English text of course. The original is one of the finest little choruses Bach ever wrote.

A3 — ar. Gordon Balch NEVIN: "Easy Anthems for Intermediate Choirs," s-a-b, 43p. 10 anthems. (J. Fischer & Bro., 60¢; each anthem available separately at 12¢). Most of the numbers will be recognized from their composers and titles:

Bach, "Thy glory Lord is known"

Bennett, "God is a Spirit"

Gadsby, "I will lay me down in peace"

Gaul, "Look down O Lord"

Goss, "O Savior of the world"

Netherland, "Prayer of Thanksgiving"

Passion Music, "Hail to Thee hail"

Rheinberger, "Thou art the life and light"

Wesley, "Lead me Lord"

Woodward, "The radiant morn"

The collection will be a service-saver with volunteer choirs in the off season when the tenors forget to show up.

AW3 — R. W. WILKES: "Rejoice," Bf, 11p. me. (G. Schirmer, 20¢). A praise anthem for the unusual medium of three women's voices, and quite successful.

AML — T. Tertius NOBLE: "Go to dark Gethsemane," Fm, 6p. cqu. (Gray, 15¢). Basses need low F, top tenors F comfortably and B-flat fortissimo (as comfortably as they can; it is used only once). Dr. Noble uses that most effective device of a contrasting section serenely calm after a main section highly emotional.

AL — Palestrina: "We adore Thee Lord God," Bm, 2p. cqu. me (Summy, 10¢). English and Latin texts. A chorale, and rather good.

AL — Orvis ROSS: "The Bird of Christ," Em, 8p. co. me. (Gray, 15¢). What would otherwise be a delightful anthem is spoiled by occasional chords artificially made as ugly as possible, and we still can see no excuse for ugliness,

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With all good wishes for your continued success,

Cordially yours,

(Signed) J. Lawrence Erb.

AUSTIN ORGANS, INC. - Hartford, Conn.

even in church. However, musicians for themselves can cure these ugly chords with no trouble at all, and we accordingly recommend the anthem highly. Most of it has a genuine (and good) organ accompaniment.

Some New Organ Music

Reviews by ROLAND DIGGLE, Mus. Doc.

• I like muchly the *Two Improvisations* by Ambrose P. PORTER, organist of Lichfield Cathedral. The first is a five-page number on the tune "Breslau," the second a short number on "Adore te Devote"; both published under one cover (Joseph Williams). The two make an admirable prelude, the first using up to full organ, the second a soft number marked "Tenderly and Slow." Both are easy and will prove effective on a small organ. I recommend them highly.

For recital I would suggest *Sinfonische Fantasia* by Flor PEETERS (Bergmans), a twelve-page piece written on a Gregorian melody that I have found tremendously effective. It is not too easy and needs a good instrument, but I believe it is well worth playing. Can't we give the Netherland composers some encouragement in these hard days?

I hope every organist will pay tribute to the late Mark ANDREWS by playing his very lovely *Devotion* (Gray) which came from the press shortly before his passing to the great beyond. It is on a par with the slow movements from his two *Sonatas* and deserves a high place in his long list of compositions. Without doubt the *Sonatas* have been badly treated by organists. Among the few memories that I have of visiting recitalists during the past twenty years is the playing of the slow movement from his *Sonata in A-minor* by Harold Gleason some years ago. By all means get a copy of this delightful piece and keep it in your repertory for the next year or so in honor of a man who did a lot for church music.

Most interesting of the new issues is Jaromir WEINBERGER'S *Bible Poems* (Gray). Here we have six short tone-poems spread over 13 pages, hence you will see they are quite short. I conclude they would prove most acceptable if played as a suite, although two or three of them could be used as short preludes or offertories. I have just been listening to his splendid orchestral variations on *Under the Spreading Chestnut Tree* as played by the New York Philharmonic and if some day he will give us an organ work of the same caliber it will be worth waiting for; in the meantime we must be thankful for the crumbs that have fallen from the master's table. I hope this work will be used by our recitalists, for I believe if the program notes are used the general public will like it.

Henry Whipple has made a good arrangement of a *Sarabande* by Schenck, but I very much doubt if organists will pay 75¢ for 44 bars of music, even if it was written in the seventeenth century.

Charles Black has arranged the *March of the Wise Men* by Harvey Gaul (Gray) for organ and it comes off quite well. It is not Dr. Gaul's most inspired piece of writing but its six pages will please the man in the pew.

I like very much the *Suite of Five Pieces* by Bach, selected and transcribed by Garth Edmundson (J. Fischer & Bro.). Here we have a *Prelude*, *Gigue*, *Adagio*, *Allegretto*, *Fugue*—18 pages of music of the sort the listener enjoys. By all means get it.

For those who like more pepper on their potatoes I recommend the *Passacaglia* by Seth BINGHAM (J. Fischer & Bro.), 13 pages of fairly difficult music, modern in texture. It should appeal to recitalists on the lookout for modern American compositions.

The same composer and publisher give us *Agnus Dei*, two-page service number; *Bells of Riverside*, six-page recital number, but I am afraid the average listener will wonder where in etc. the bells are; *Toccata on Leonie*, six-page postlude on the difficult side; *Night Sorrow*, four-page prelude; and *Prelude & Fugetta*, five pages and a fine teaching number.

For Christmas there are three attractive short numbers, *Christmas Lullaby* by SCHMUTZ, *The Nativity* by HOKANSON, and *Christmas Carol Prelude* by SCHMUTZ (Summy). These three pieces are most practical and will be effective on small instruments.

GILBERT'S MANUAL

A book by Harry Gilbert

• 6x9, 197 pages, cloth-bound (Scribner's, \$2.75). The complete title is Gilbert's Manual for Choirloft and Pulpit, and it's intended to help organists find suitable music for any given topic. It is merely a great list of church pieces—an-thems, solos, duets, organ, etc.—grouped under appropriate headings, such as Abandonment, Abraham, Absalom, Absent Ones, Accepted Time, End, Epiphany, Invocation, Persecution, Petition, Sleep, Song, Water, Wedding, Zeal, Zechariah, to mention representative headings from scattered pages. As an appendix there is a 34-page section giving appropriate selections for specific Biblical quotations from Genesis 1:1-3 to Revelation 22:1-5.

The book opens with ten pages which group the innumerable sections under general headings such as God, with 63 subheadings; Christ, with 65; Holy Spirit, with 5; Man's Religious Experiences, 67; Man's Sins, 33; Man's Duties, 4; etc. etc. This section merely enables the owner to more readily locate the most appropriate subdivision.

A set of abbreviations is set up to indicate the publisher of each work, and another set describes the score—organ, solo voice, incidental solo, obbligato, piano, violin, etc. Sources and arrangements are indicated, so that if an organist objects to using a piece of distinctly secular music dressed up with religious words, he sees right before him the plain fact that the anthem is of that sort. Altogether Mr. Gilbert has done an admirable piece of work. Every church ought to buy a copy for the choir library as a possible source of suggestion for its organist.

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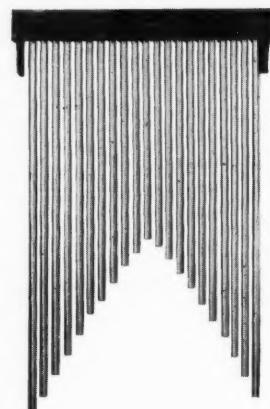
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Lord is My Shepherd, The	Wolfe 8210	.20
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

- *—Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form.
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

- A—Ascension. N—New Year.
- C—Christmas. P—Palm Sunday.
- E—Easter. S—Special.
- G—Good Friday. T—Thanksgiving.
- L—Lent.

After Title:

- c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
- s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
- o.u.—Organ accompaniment, or unaccompanied.
- e.d.m.v.—Easy, difficult, moderately, very.
- 3p.—3 pages, etc.
- 3-p.—3-part writing, etc.
- Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest or detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

● INDEX OF PERSONALS

- a—Article.
- b—Biography.
- c—Critique.
- h—Honors.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- *—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recit. *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services. *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:
 a—Alto solo. q—Quartet.
 b—Bass solo. r—Response.
 c—Chorus. s—Soprano.
 d—Duet. t—Tenor.
 h—Harp. u—Unaccompanied.
 i—Junior choir. v—Violin.
 m—Men's voices. w—Women's
 off—Offertoire. voices.
 o—Organ. 3p—3 pages, etc.
 p—Piano. 3-p—3-part, etc.
 Hyphenating denotes duets, etc.

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Vocal Techniques for Choral Conductors

By KENNETH N. WESTERMAN, Sc.D.

EVERY year finds more organists trying to equip themselves to act intelligently in the capacity of choir-directors. In nearly all new church construction we find lowered consoles facing the choirloft for greater convenience to the organist-conductor. But, with the exception of a few progressive conservatories, practically nothing is being done in the organist's training to develop his knowledge of the techniques of voice-building.

If this were true only for organists, church music might still rise to heights of greater beauty by the use of vocal directors for church choirs. This is not the case. Even for students specializing in voice, very few courses exist in the techniques of voice-building. This is caused by the simple fact that a large majority of the voice teachers manning our great conservatories have never been trained themselves in the highly specialized work of voice-building but are former concert or opera stars or near-stars who, because of age or frustrated careers, have turned to the voice-teaching profession as a means of livelihood. Naturally they have qualms about introducing courses whose very nature would expose their fragmentary knowledge.

Because of this lack of fundamental training for both voice students and organists, most choral development is still a matter of psychological guessing by the organist or director as a LISTENER and not the teaching of positive, proved techniques designed for the student or choir member as a PRODUCER.

Even rudimentary scientific knowledge of the basic principles by which the voice emerges from the human body would have given choral groups the same flexibility in interpretation which exists in solo voices. We have instead two widely different approaches to choral training. One producing the driving, powerful brilliancy of choirs of the Westminster type and the other the delicate flowing beauties of St. Olaf's.

NOTE

After a quarter of a century of private and class voice-teaching, choral conducting, church-choir directing, conservatory and public-school music teaching, the Author has returned to the laboratory, where, with the marvelous modern electrical equipment now available for research, he has spent three years of intensive investigations in the many fields correlated to speech and singing, to bring their facts to the voice-teaching profession. His investigations in the causes of vibrato, in respiration, phonation, fundamental and overtone resonance, and his researches on consonant and vowel articulation make a lasting contribution to the development of tonal beauty, blending of voices, and clearness of articulation in choral singing.

Discussion of some of the factors of good choral tone and a few simple exercises which any organist can use for only a few minutes at each rehearsal and thereby make great improvement in the tone-quality of any chorus, amateur or professional.

It has been the writer's privilege to correlate the findings in the fields of anatomy, physiology, neurology, psychology, embryology, endocrinology, physics, sound-engineering, sonics, phonetics, biolinguistics, speech, speech(lip)-reading, and the speech of the deaf, with the principle technics known to teachers of singing. From this correlation the basic framework of voice-teaching technics has emerged.

All voice-teaching technics fall into three classes: 1. Physiological Technics, 2. Acoustical Technics, 3. Psychological Technics.

To the student as a PRODUCER they are all physiological. This becomes selfevident when one attempts to make any acoustical or psychological changes in the human voice without a knowledge of the necessary muscle movements involved in the change. After these physiological technics become automatic, then psychology stands supreme in the field of interpretation.

The human voice literally emerges from the body by the overlapping and blending of a series of muscular actions which, by their balanced flexible use, become the single unit which we recognize as voice.

This order of emergence is very definite, each set of musculatures assisting the next in the following order: 1. Posture, 2. Respiration, 3. Phonation, 4. Resonation, 5. Articulation. Simple physiological technics, taught in the order of emergence, develop beautiful, free, resonant voices. Psychological guessing in the reverse order develops blockings, interferences, and strains with the attendant ills of clinical vibratos, blatant, nosey, throaty or breathy tone-qualities and distorted vowels.

Very seldom do faults have their origin at the place where the fault shows. Attempts to correct articulation when resonation is faulty still invite articulatory difficulties. Resonation faults may have their cause in phonation or respiration habits. Without good posture and properly controlled expiration, faults of phonation, resonation and articulation are bound to arise.

The technics for the development of clear tones, fully resonated, resulting in free and uniform articulation habits are so simple as to be elusive in their basic application. Pre-

sented in a single statement they are: A posture which allows such freedom in respiration that the use of the abdominal lift as the controlling muscle action in expiration becomes automatic; an 'M' hum emerging from the spoken colloquial yes,

'MHM,' which by its freedom from articulatory muscular activity develops clear tone with strong resonance of the fundamental tone, giving warmth and richness to tone quality; the 'M' hum emerging into the 'AH' vowel for development of the correct balance between the strength of fundamental and overtones in vowel resonance; the transference of this fully resonated tone into combinations of consonants and vowels for unification and blending of voices in articulation.

A few statements concerning the above technics may clarify their importance. The 'abdominal lift' is the only expiration control overlapping by normal reflex action into an open throat. Neither the vocal lips (chords) nor the diaphragm have any nerves of feeling. As far as present research knows, the colloquial yes 'MHM' is the only automatic action from which all students can develop a clear tone. In the tone production of our best artists the fundamental tone has more strength than the overtones representing the vowel form. The

Author's recent investigations have shown that fundamental resonance is in the pharynx, naso-pharynx and nose. The muscle patterns of the 'M' hum develop that resonance. The 'AH' vowel is the only vowel with a wide pattern of freedom in muscular action. Its use following the 'M' hum keeps articulatory musculatures ready for further use without the formation of interfering muscular habits as in the continuous use of 'OO' or 'E.'

The following exercises will give a simple and easy application of the above principles.

First: Starting at middle-C with an 'M' hum 123454321 (do re mi fa sol fa mi re do) proceed upwards by halfsteps to the key of C above. Instruct the choir members to hum more softly as they approach the upper part of their range, and that the hum should be with no conscious muscle contraction of throat, tongue, soft palate or lips, all effort being in the energy surge of the abdominal lift. When any choir member feels any throat constriction he should drop an octave and proceed upwards again. This exercise is carried to the key of C above so that the sopranos and tenors may acquire a perfect, floating ease through to the high G so necessary for freedom in the upper voice.

Second: Starting in the key of E-flat above middle-C with the 'M' hum sing 53135 (sol mi do mi sol) from the B-flat, proceeding by halfsteps downwards to the key of E-flat below. Instruct the choir members to use less and less energy as they proceed downwards, and tell any member who feels a tendency toward breathy or scratchy tone production, on the lower tone, to jump up an octave and proceed downwards again. This exercise gives the bass and altos the resonant feel of the 'M' hum down to the low E-flat.

Third and Fourth: Repeat these two exercises, following the 'M' hum with the 'AH' vowel (as in the accompanying illustration) proceeding upwards and downwards by halfsteps as in the preceding exercises. The resonance of the 'M' hum carried into the 'AH' vowel, strengthens the fundamental tone in its relationship to the vowel resonance, and greatly increases the richness of tone quality in perception.

Any choral conductor who will spend five minutes at the beginning of each rehearsal with these simple technics will reap a rich reward in a more resonant tone quality and blending of voices in the sections of his choir.

Rehearsal Details on Twelve Anthems

By RUTH KREHBIEL JACOBS

Volunteer Choirs: Article 11

We now deal with the individual numbers on our hypothetical choir-concert program and outline a general plan of procedure for each anthem.

Arensky-h, "We praise Thee." One of the attainments particularly desirable in this is clear chord progression. To get it, start by having them clap the rhythm, section by section, until it is absolutely together. Next clap and sing lightly on 'LUH,' the tongue snapping out each 'L' briskly. Then omit the clapping and make it spring rhythmically on 'LUH,' permitting no sliding from note to note. Try taking it staccato, the first time very slowly, then gradually increasing the tempo.

Another necessary quality is depth and uniformity of color. Work particularly on the words "name," "thanks," and "pray," which the choir will doubtless sing with a thin tone. Have them hum an 'N' on some tone in the speaking range. When the 'N' is resonant and free, have them change it to the vowel by letting the tip of the tongue fall slowly away from the back of the upper teeth, listening always that there

What to do and how to do it in detail, using the hypothetical choir-concert program as the basic material of a discussion of choirmastership for the benefit of the modern organist who recognizes the vital importance of his choir work in the service.

be no change of color. From the vowel into the 'M' by slowly and loosely closing the lips. For the whole word, the mouth should scarcely be opened. When the choir has attained the desired tone quality on "name," take "thanks" and "pray" on the same pitch. If they still seem too shallow on the same pitch have them sing 'OH—AY,' modeling the 'AY' on the 'OH.' Then have them sing the whole phrase with that same color. Seize every opportunity to make them conscious of the difference between rich and thin color.

Poised attack is another goal. Have the choir inhale slowly through nose and mouth, with definite expansion around the lower ribs, and start the phrase as if they were still inhaling.



WHAT'S UP? IT'S ANYBODY'S GUESS

When certain people 'accidentally' get together it's no accident. That happened in Hagerstown last month. Left to right: Dr. Charles M. Courboin, M. P. Moller, Charles O'Connell, E. O. Shulenberger, and W. R. Daniels.

In every number you will want clear progression of individual parts. Train the basses to be an adequate foundation for the rest of the chorus. Build uniform, resonant tone, and by vowel modification keep the upper tones from becoming thin. Base the soprano on a lyric 'oo' and keep all other vowel sounds similar to it in quality. When two parts have the same rhythmic pattern, rehearse them together until each part gets the feel of the other. Get individual entrances—as "we pray thee" at top of second page—to build into each other.

Have clearly in mind the exact effect you want to produce in this opening number. Bear in mind that your interpretative possibilities are limited by the interpretative sense of your choir. The keener their musical reactions, the easier your task. Train them to watch, and to respond.

Arensky-h, "O praise the Lord of Heaven." This should leap like forked lightning. Get the choir to sit on the edge of their chairs and hurl the opening phrase "O praise ye" into your face. If the "praise" is too thin in color, the phrase will lose its effectiveness. Insist that the phrase must be a javelin, not a ripe tomato. Throughout the whole number demand that same projection; go to extremes if necessary, thwart the slightest tendency toward sluggishness. Tell them to sing "uhlelulia" instead of "alleluia." Laugh them out of the lazy habit of singing the last syllable like a contented grunt. The "ia" should be light, poised, with no sense of weight upon it. Clapping will help in learning the number. By the time the choir can clap it with rhythm, the harmony will have penetrated to a large extent too. If the words retard the rhythm and lack projection, sing it several times on 'LUH,' with quiet jaw and active tongue.

Trad.-h, "Alia Trinita Beata." Teach the choir to visualize, and prepare for long flowing phrases. Do not allow them to breathe after "Father," "divine," "ghost," "blessings." Take the first phrase "Heavenly Father, great Creator" and sing it until it hangs like a tapestry, with no thin spots in it. If you know a good violinist, ask him to play the melody for you; then approximate with the voices as nearly as possible the quality and phrasing of the violin.

It will take time to acquire poised phrases, because choirs are generally bound by the habit of grabbing a breath and wasting half of it on the first word. Set yourselves this goal: not one audible breath in this hymn. Through the control that comes from quiet, unhurried breathing, a corresponding control and quiet will come into the tone as well.

But singing the phrases on one breath will not be enough, they will have to sing them on one thought as well. Without the guidance of intelligence, each phrase will sag woefully in the middle. The phrasing of intelligent reading will be the criterion of intelligent singing. Get the choir to sing one phrase well; model the other phrases on that one.

Arcadelt-e, "Hear my prayer O Lord." This is a good number to learn by absorption. Let the choir hear it over and over again, until they have a distinct impression of its tonal and emotional dynamics. The oftener they hear it on

the organ, the better. After several weeks of absorption, let them sing it, but direct it immediately with color and spirit. If the singing falters, take a little time to work out the spots that caused the trouble, then put the music aside for further listening. My own choir is in no way above the average in ability, but when we tried this method of learning, they were able after several weeks of listening to sing this number without hesitation, and with understanding. Furthermore this approach gives a welcome relief from the strain of intensive detail rehearsals.

Wood-d, "Expectans Expectavi." If your choir is not adept as sight-reading, you will save time by learning the parts in group-rehearsals. The first consideration will be to attain accuracy of pitch and of chording. Since the parts are somewhat independent of each other, I should learn the notes well in group-rehearsals before attempting the anthem as a whole. When each voice moves with the assurance of a solo, difficulties of chording will be practically eliminated.

The clever director will make the learning of even the most difficult music seem comparatively easy. When learning becomes boresome, it is best to go to something else, and devise some new method before the same problem is approached again. The two last phrases of this number can well be used as exercise.

"To Thy great service dedicate" is a fine vehicle for developing big tone, and for training in vowel modification. The last six words, "my soul keep white, and whole" are as good an exercise in tuning as anything you could find. Get the voices in perfect unison on each vocal tone of the phrase, and then sing the whole phrase without distorting the unison.

Gretchaninoff-j, "O be joyful in the Lord." The effectiveness of this number lies largely in the virility of the men's voices, and the brilliance of the women's. The introductory phrase by the men should be like a long, unbroken, reverberating roll of thunder. The usual tendency is to make it choppy, breaking the phrase after the first "joyful," and thumping out each syllable in the next measure, instead of carrying the phrase through with steadily increasing tone.

To sing the whole phrase on one breath is impossible for the majority of singers, so you will have to resort to the common vocal trick of allowing each singer to skip a beat or two for breath, while the others carry on.

The first approach to this number should be rhythm. It should be played with the verve you will later expect of the singers; then it should be clapped until it moves like a meteor—no sluggishness, no holding back. When the rhythm is established, rehearse the men and women separately as much as possible. The men should be made to sing with firm chest and wide ribs, and all the tone they can muster. It is better to get raucous tone and then refine it, than to tolerate a nondescript merely nice tone.

Fight against thin, pinched tones. Counteract them by having the men grunt 'HUH' as if someone were striking them in the solar plexus. When you get a masculine grunt that has full resonance, go after singing that has the same charac-



NITA AKIN

American concert organist under LaBerge Management who made her New York debut in St. Thomas Church, Feb. 11, 1940.

ter. Make your men work hard; let them understand that they are to sound like men instead of ladies dressed up in trousers. What the men's chorus has in diaphragmatic propulsion and chest resonance, the women's chorus will have to have in brilliance and projection. Teach them to go right through the vowels to the consonants. Their first word is not "s-I-ng," but "si—NG." Both men and women must make the music march as if in step with a thousand trumpets. If you set that tonal goal and only approximate it you will experience an unusual thrill.

Fischer-g, "Song of Mary." Here is a number that can be infinitely beautiful, and infinitely banal. It is much easier to attain clarity by having only the first sopranos sing words, letting all the others hum. The second sopranos should sing 'v' (upper teeth on lower lip) from C, third space up, instead of the 'M' they use otherwise. For all its seeming simplicity, this anthem will doubtless tax your ingenuity before it approaches your mental conception of it.

The second-bass part, in itself, is easy but the other parts seem designed to throw the second basses off. So drill them well on their part before you give the others a chance at them.

The baritones too will have to sing their part with assurance, because it is they who sustain the rhythmic movement. At every opportunity, rehearse the basses and baritones together. Other combinations to rehearse are first soprano and baritone, alto and tenor, and men's voices.

If you have in your first-soprano section women who should have graduated ten years ago, eliminate them as tactfully as possible for this number. Only young, clear, lyric voices should sing the first-soprano part, and they must sing without the least trace of forcing. At first use mezzoforte tone, and as they become more certain of notes and rhythm, cut down the quantity until it is barely a whisper. I once had a chorus of eighty voices sing it so softly that the tone was more suggestion than reality, and the audience was spellbound.

Christiansen-va, "Beautiful Savior." Here is a number your choir can sing with ease and with pleasure. It is so simple that they can visualize the final effect at first hearing. The task in the humming chorus will be to make the melody stand out, to get a vital hum, and to eradicate the customary sluggishness from the basses. As indicated, the whole is to be taken as one phrase, no breath at the end of phrases. You will have to resort again to the trick of relay breathing. Once the men have learned the first stanza, they have learned the whole anthem. On the last phrase in the last stanza be sure the tenors sing "for-uh-vuh" instead of "for-e-ver." Their tone will sound much fuller and richer.

Christiansen-va, "Father most holy." Determine above all else to get long firm phrase lines, and to that end put everything else in the background. In the tenor and soprano obbligato on page 385, the phrase "Thou highest and greatest," and the succeeding phrases as well, must be unbroken both in tone and in spirit. The accompanying parts will either accentuate the dignity of the obbligato, or kill it, depending upon their phrasing.

If you allow them to sing "thou high'est" and great'est", help thou our' endea-vor'" the whole chorus will become lumbering and dull. Persuade them to sing "thou high'est, and great'est, help thou' our en-dea-vor," and the passage will take wings.

The baritone solo on pages 381-382 is more effective if sung by a group. Have first sopranos, first altos, first tenors and baritones take the solo and the others the accompaniment. The solo should stand out distinctly, and the second chorus should be subdued but clear. Minimizing jaw action will be a great help toward smoothness and clarity. The more carefully you honor the dynamic signs in the last section, the more richly you will be rewarded. The basses start the phrase softly, and the altos finish it pianissimo. If you can achieve a gradually disappearing tone that eventually fades off into nothingness, the effect will never fail to thrill the choir. The tone too will be vastly improved if the "r" in the words "merciful," "tender," "father," is sung as 'UH,' instead of the gutteral 'R' common in some states.

Davies-c, "The Lord's Prayer." Here is a number that can be learned by rote. The text should certainly be familiar to everyone; there are no notes to learn and the choir can very quickly follow your indication of the rhythm. In one rehearsal the number can be learned.

The next two points to stress are pitch and poise. Each phrase should be deliberate, calm, and not hurried breathlessly into the next.

It would seem that one could sustain one pitch, but it will not be unusual if your choir sags rather woefully. Teach them to hang ALL sounds on that one straight line, consonants as well as vowels. It is sliding more than anything else that ruins pitch. Another requirement for singing on pitch is intelligent breath control. If you permit the whole choir to jump onto the pitch with both feet at the beginning of every word, you can hardly blame it for giving under the strain.

Noble-h, "Go to dark Gethsemane." This number will need much detailed rehearsal, but at the same time the choir

should never see it otherwise than as a whole. You will have to keep the two approaches well balanced. At some rehearsals you will sing it without interruption, ignoring all mistakes. At other times you will work intensively on one section, on one problem until all difficulties have been mastered.

Let us start with the first stanza, "Go to dark Gethsemane, ye that feel the tempter's power, your Redeemer's conflict see, watch with Him one bitter hour." In the first phrase, altos, first tenors and basses have the melody. Rehearse them together until they acquire a certain poignant intensity that will establish the character of the whole anthem. In the next phrase sopranos and tenors continue the melody. Get that phrase in the same manner. Once you have established the quality of the melody, rehearse the sopranos and second tenors until their part suggests the heavy drooping step of the Master on the way to Calvary. Remember that a choir will respond more quickly to suggestion than to theory. Study reading until you can transmit the import of those phrases, and then help the choir to transmit that spirit in their singing. Once they have learned the notes, the text is your safest guide to all other rehearsals.

On the phrase "Turn not from His grief away," the tenors and altos have the dominant parts and should sing it full, clear, and legato. The altos will have a tendency to let the last measure sag on the last remnant of breath, and then quickly snatch another to begin the next phrase. Practise that measure alone, until the other three parts hang quietly poised, while the altos without haste move through the measure with a decided diminuendo. There must be no audible breath before the next phrase. In effect, the whole page must be one phrase, whose general movement, through the minor stresses, is steadily diminuendo.

On the phrase "O the worm-wood and the gall, O the pangs His soul sustained," be careful how the choir breathes after "gall." Tonally the climax is on the word "O," and the crescendo will have to move steadily through the word "gall," through the breathing space, and spend itself in a shattering "O." This necessity would be a fine excuse for some breathing exercises. Inhale slowly and noiselessly through nose and mouth, expanding around the lower ribs, and then, retaining that expansion, sing "O" without a jar. Start with all degrees of power but always without explosion.

Again on "Shun not suffering, shame or loss," the basses and tenors have the carrying melody, and should sing it like a combination of violin and cello. On the word "loss" the three lower voices will have to move exactly together and with poise. Again be very critical of careless breathing. Make the whole page one phrase; the breathing should connect the thoughts, not divide them.

On the next two pages the basses carry the burden. They must suggest a heavy, sorrowful procession. From the beginning to end this section must be unbroken, and increasingly insistent. The basses will not all breathe at the same time, and none will breathe at the end of a measure, always in the middle.

The phrase "Hear Him cry" is not music, but a cry. Accurate intervals and prominence of the dissonant parts will help to make it an actual cry. But the final secret is concentration of physical energy. Get knees uncrossed and backs straight before you sing the phrase. See how much responsive vibration the choir can force from the piano. In the "hear" that follows the cry, keep the same intensity, only compressed now into pianissimo.

Matthews-h, "Epilogue." If you have no solo voice adequate for the opening solo, take heart and use instead all your sopranos, or all your tenors in unison. An average group of voices is vastly more effective than an average soloist. On the B-flat in the last phrase, have them sing 'UH' as in "sung" rather than 'A' as in "sat," unless you particularly enjoy a thin pinched tone.

The men of a volunteer choir are generally twice the musi-

cal problem that the women are. It takes them much longer to learn the music, and even when learned one can never be certain of what will happen. So the men's chorus which follows the solo will demand much time and work and patience. It is doubtless unorthodox, but I have frequently used all my tenors on second tenor, and converted my altos into first tenors. It gives a different character to the chorus, and in my opinion is no less effective.

The final movement, allegro moderato, gives in all its full glory the noise the general public so much enjoy. Establish the rhythm before you begin singing it. Sing it on 'LUH' until it moves easily and with spirit. The single syllable is easier to sing, and much kinder to the voices.

Now, confronted by a whole program of unfamiliar music, how will you proceed after the first rehearsal? To work on the whole program at every rehearsal is impossible; to concentrate on one number each time would be suicidal. In a two-hour rehearsal, six or seven numbers are all that one can study intelligently. Some numbers will demand a great deal of work and should be brought out at every rehearsal until the chief difficulties are mastered. Others can be memorized in a few weeks. Once memorized, they can be used for chording or tuning exercises, or experiments in alertness, or practise in dynamic control and tonal development. The grave danger in memorized anthems is that familiarity breeds contempt; it will be your constant concern to keep them from becoming stereotyped. Try every time you direct a familiar anthem to recreate it, not merely to repeat it.

It would be impossible to outline a plan of procedure week by week, because no two choirs learn in the same way nor with the same degree of ease. Frequently, unexpected difficulties arise, and just as frequently problems you had planned to overcome do not materialize. So, although a detailed plan is impractical, there are certain general suggestions which, if observed, will lighten and enliven the task.

1. Start every rehearsal with poise and assurance.
2. Be calm and self-controlled in your attitude.
3. The better you yourself know the music, the quicker the choir will learn it.
4. Keep the choir interested and alert.
5. Avoid monotony as you would an evil spirit.
6. Expect the best of your choir.
7. Do not try to correct everything at once.
8. Do not leave the difficult things until the last.
9. Find new approaches to stubborn problems.
10. Study the art of making apt illustrations.
11. Hold your patience, and your tongue.
12. Plan the work so that the final rehearsals can be devoted to details and finishing touches.
13. Do not neglect the physical nor ignore the spiritual; a good rehearsal needs both.
14. Rehearse as much as possible without an instrument.
15. Train or persuade the choir to trust their memories.

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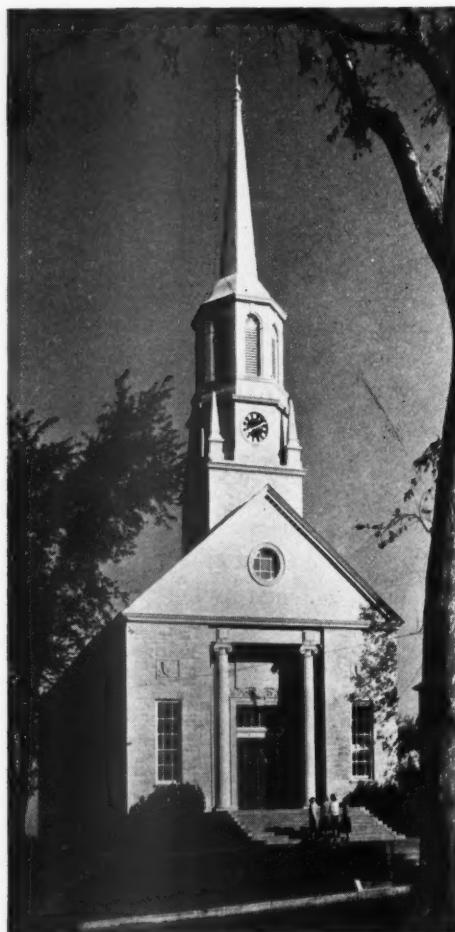
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ADDENDA

The Author's bibliography was compiled before the publication of the famous Father Finn's superb book, *The Art of Choral Conducting* (Birchard, \$3.75) and we therefore include it here as invaluable to every choirmaster, young or old. For suggestive hints to choirmasters on children's choirs we include also two booklets published last year: *The Successful Children's Choir*, by Ruth Krehbiel Jacobs (Choir Publications, 451 N. Mansfield Ave., Los Angeles, Calif., \$1.50); and *Junior Choirs, More Helps & Suggestions*, by Elizabeth Van Fleet Vosseller (published privately by Miss Vosseller and available through the Flemington Children's Choirs, Flemington, N. J., or through T.A.O., \$1.00).—ED.

F I N I S

former pupils and a 1929 graduate of Connecticut College and gold-medal graduate of the Guilmant Organ School, New York. Miss Porter will do most of the organ-playing and Chapel routine work and has already inaugurated a series of brief recitals at 5:30 three days a week; there will be formal recitals by either Dr. Erb or Miss Porter once a month through the season.



HARKNESS CHAPEL

of Connecticut College, New London, designed by James Gamble Rogers, and dominating the campus hilltop; organ by Austin.

Connecticut College Organ

Built by AUSTIN

In the new Harkness Chapel, Connecticut College, New London, Conn.

A NEW chapel and a new organ were dedicated Jan. 14, 1940, in New London, Conn., the chapel being "Harkness Chapel, built through the generous gift of Mary Stillman Harkness to express her belief in the importance of religion to college students," as says the carving in stone over the pillared entrance. The organ is a 3-54 by Austin Organs Inc.; the Chapel was designed by James Gamble Rogers, of New York.

Connecticut College is a girls' school, of which Katherine Blunt is president, Irene Nye dean, and Dr. J. Lawrence Erb organist. Chapel choir numbers 52 girls. Harkness Chapel in design is "reminiscent of early New England churches and from its position on the campus dominates the College hilltop"; it seats 470 and includes only its auditorium, choir-room, and "a quiet reading-room where religious books are kept."

Dr. J. Lawrence Erb, this year retiring as active Chapel organist, has long been prominent in the east. He was born near Reading, Pa., and from highschool went to the Metropolitan College of Music, New York, graduating in 1896. He studied also with R. Huntington Woodman and the Virgil Clavier School. He earned his F.A.G.O. in 1910 and Wooster College gave him his Mus.Doc. in 1921.

Dr. Erb began church work with St. James Lutheran, Pottstown, Pa., in 1892, following with Broome Street Tabernacle, New York City, in 1895, taking a second position in 1897 and relinquishing both in 1905 to go to Westminster Presbyterian, Wooster, Ohio. Thence to Chicago and, in 1923, to Connecticut College, adding the First Congregational of New London in 1925. He has been in educational activities for almost half a century, with extensive duties in administrative lines. Though retiring this year as active Chapel organist, his policies and plans will continue to prevail.

He married Ethel Bernice Heydinger in 1899 and their son is president of the University of Oregon.

Dr. Erb has published some organ pieces (at least 3 by Presser) and other music, and written various books, among them one on Brahms (Dutton, 178 pages), *Music Appreciation for the Student* (Schirmer, 231p.), *Hymns and Church Music, Elements of Harmony*, etc.

Assisting Dr. Erb is Edith Underwood Porter, one of his

Our cover-plate shows the interior of Harkness Chapel and speaks eloquently for itself. The stairs that lead to the choir-loft can be seen at the left and right ends of the sanctuary, back of pulpit and lectern; choir stalls are in a single row, along the left, rear, and right walls, with the console in center position and sunk into the floor, the organist with his back close against the forward railing and out of sight of congregation.

The stoplist also speaks for itself. The reed listed as Pedal 16' Bombard (which revised spelling T.A.O. adopts at the urgent suggestion of Frederick C. Mayer who finds the final e no longer useful, a finding with which T.A.O. agrees) is probably voiced to do double duty as a 16' Pedal and 8' Choir stop, though the 16-8-4 Pedal family is by no means unimportant. The Gemshorn borrows to the Pedal are most useful and musical.

The Great chorus is unexpressive; supplementary voices are entirely expressive with, again, most practical use of Gemshorn unification. The Gemshorn is one of the best of all registers for unification.

The Swell stoplist is unusually excellent, with its 8' work

NEW LONDON, CONN.		
CONNECTICUT COLLEGE CHAPEL		
<i>Austin Organs Inc.</i>		
Dedicated, Jan. 14, 1940		
Organist, Dr. J. Lawrence Erb		
Assistant, Edith Underwood Porter		
V-37. R-42. S-54. B-15. P-2828.		
PEDAL 5": V-3. R-3. S-15.		
16	DIAPASON	56
	BOURDON	56
	<i>Robrfloete</i> (S)	
	<i>Gemshorn</i> (G)	
8	<i>Diapason</i>	
	<i>Bourdon</i>	
	<i>Robrfloete</i> (S)	
	<i>Gemshorn</i> (G)	
4	<i>Diapason</i>	
	<i>Bourdon</i>	
16	BOMBARD	10" 85
	<i>Fagotto</i> (S)	
8	<i>Bombard</i>	
	<i>Fagotto</i> (S)	
4	<i>Bombard</i>	
GREAT 3 1/4": V-8. R-11. S-10.		
UNEXPRESSIVE		
8	DIAPASON-1	61
4	OCTAVE	61
2 2/3	TWELFTH	61
2	FIFTEENTH	61
IV	MIXTURE	244
		19-22-26-29
EXPRESSIVE (in Choir)		
16	<i>Gemshorn</i>	
8	DIAPASON-2	61
	MELODIA	61
	GEMSHORN	85
4	<i>Gemshorn</i>	
ECHO 5": V-5. R-5. S-5.		
8	GEDECKT	73



DR. J. LAWRENCE ERB
organist and head of the music department of
Connecticut College at New London.

	MUTED VIOL	73
	V. ANGELICA	tc 61
4	FERNFLOETE	73
8	VOX HUMANA	61
	Tremulant Vox	
	Tremulant	
SWELL 5": V-12. R-14. S-12.		
8	GEIGEN-DIA.	73
	DULCIANA	73
	ROHRFLOETE	85-16'
	SALICIONAL	73
	VOIX CELESTE	tc 61
4	GEIGENOCTAV	73
	ROHRFLOETE	73

III	MIXTURE	183
	15-19-22	
16	FAGOTTO	73
8	TRUMPET	73
	OBOE	73
4	CLARION	73
	Tremulant	
CHOIR 5": V-9. R-9. S-12.		
8	FLUTE h	73
	SPITZFLOETE	73
	SP. CELESTE	tc 61
	VIOLA	73
4	FLUTE h	73
2 2/3	NASARD	61
2	FLAUTINO	61
1 3/5	TIERCE	61
8	Bombard	(P)
	CLARINET	73
	HARP	61
4	Harp-Celesta	
	Tremulant	

COUPLERS 25:

Ped.:	G. S-8-4. C-8-4.
Gt.:	G-16-8-4. S-16-8-4. C-16-8-4.
Sw.:	S-16-8-4. C.
Ch.:	G. S-16-8-4. C-16-8-4.
	Combons (Capture System) 40: P-6.
G-8.	S-8. C-8. Tutti-10. Manual
	combons control Pedal stops optionally
	by on/offs.

Crescendos 4: GC. S. E. Register.

Reversibles 4: G-P. S-P. C-P.

Full-Organ.

On/off: Echo to Great.

Cancels 6: P. G. E. S. C. Tutti.

Blower: 5 h.p. Orgoblo.

The console is lowered into a pit in the center of the rather shallow choir-loft directly in front of the organ.

of string character and only the one flute—and a wise flute choice too. Again the two 4's are splendid choices, if practical musical results are to be considered. The 16' reed choice will be a source of satisfaction and joy.

The Choir is a flute division in contrast to the Swell which is strongly a string division, and that too is good; with the 2 2/3' and 1 3/5' the organist will have no end of attractive solo colors from the Choir. These off-unisons are worth their weight in gold in any organ. With the Harp for sugar, this Choir Organ will furnish lots of pleasure for everybody who still likes music.

The couplers are better than average, though for coloring uses in solo effects the Choir 16' and 4' to Swell would have been worth adding. Notice that the Great can be played from the Choir manual—another good device. Combons are on the capture-system, as they always must be in organs of any size; to control the Pedal stops from second-touch on the manual combons is, to most organists, more convenient than by on/offs, for in the former case the control costs the player no loss of time.

Much organ music is played on a mixed ensemble in which all families of tone are represented, even though such a style is anything but artistic. In this organ the player then would have three 8' Diapasons, 5 strings, 5 flutes, 2 woodwinds, and 2 brass, all of which 8' stops would be brightened by 2 4' Diapasons, 1 string, 2 flutes, and 1 brass, making an ensemble of Diapason foundation, thickened by 5 8' flutes and brightened by 2 4' Diapasons and 2 flutes.

An excellent step in the right direction was to have some

soft accompanimental registers on the Great with which to accompany the many soft solo effects available on Swell and Choir. This saves the organist from the handicap of being forced to sacrifice either his Swell or his Choir solo voices in order to use the other stops on one of these manuals merely as accompanimental material, thereby cutting his solo possibilities in half.

This organ was contracted for well over a year ago but the new Chapel was not completed and ready for it until early in the present year. And to absolve the good Evanston Doctor from all blame for these comments on the stoplist they are initiated by the perpetrator who likes a great many things in this fine little three-manual.—T.S.B.

Church Service Interrupted

• Once more the electrotone gives its owners more than they paid for. This time it was in the Methodist Church, Freeport, Pa. According to a report in the New York Times, the services there "are being interrupted by outbursts such as:

"Hello PDQX, go ahead PDQX," or "It's snowing here Joe, how's the weather in your territory?"

These intriguing comments are picked up "at the most inopportune moments," says the Times. And "radio technicians" who evidently do not know their business at all "think a twisted wire" in the electrotone is the cause of the trouble. T.A.O. readers know the cause of it; they learned it in a similar report on our February page 55.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

What's Ahead?

SOON again the readers of T.A.O. will have another opportunity to say whether they want a few more organ builders to lose their shops, a few more churches to amalgamate with others, many more to reduce their music appropriations; in order that, for example, men who deliver your coal shall have, as they do now in New York city, approximately \$45.00 a week for five days' work. Stack that \$195.00 monthly wage for coal-carriers against the salary you as an organist are getting, after years of money spent in study and preparation; against the average salary of the clergy in America; against the salary given teachers and educators, or any other of the classes of labor in America that have made America what it was before the squandering Roosevelt.

What silly fools we would be if we sat idly by and trusted to luck that all would come out all right, in the face of the fact that more American wealth was lost and turned into a deficit in seven years of present policies than in the century and a half prior to present policies—and there were three major wars to pay for during the century and a half but none during the seven years. Does earning-power belong to men merely because they are living animals, or does it belong to men only when they earn it? American policies prior to 1932 said men must earn it or be deprived of it. American policies after 1932 said more and more that earning had nothing to do with it. Says the New York Times in a Washington report dated last August: "The United Mine Workers of America, controlled by John L. Lewis, gave more than \$420,000. toward 'New Deal' campaigns in 1936." Half a million dollars will buy a lot of legislation. And it did.

Shall civilization and culture be turned upside down so that mere physical labor, seven hours a day or less, five days a week or less, shall get \$195.00 monthly while you and your preacher get—what? Answer it for yourself. I know what I got when I was an organist, and I remember how hard and long I had to study to work up to \$195.00 a month, and how much money and how many years I had to invest in my education and practise before I got that far. And I know that prior to 1932 there were a whale of a lot more organ-building factories in America than there are in 1940, and I know that every one of them was then building more organs every week than even the best of them is building today in four months.

How long can education and cultural activities and people be penalized to buy votes from the cheapest element in all America? That is the question you can help decide in the not too distant future. Do you think a man of no education, a man who has made the minimum effort to better himself, must be given an income on a par with a man who has made great efforts toward self-betterment?

Does someone say this is all tommyrot? All right, let him tell me how many organ-building factories are still working today and I'll tell him with plenty of vengeance how many were working prior to 1932, and if he still says he likes that I'll say he is a traitor to the profession that supplies him his living.

Too many of us are asleep to the torrent of vicious legislative policies that will certainly set on our necks the muddy

heels of coal-drivers and ditch-diggers—just about where the organists' collective necks were many many ages ago. Like it? Well darned if I do. And I say it's high time we're not only doing something about it with our votes but also with our words every time we talk to an intelligent fellow-citizen.

—t.s.b.—

Turning to pleasanter topics, I went over the river to the Dohring castle-on-the-hill and helped Mr. Gustav F. Dohring celebrate a birthday. And incidentally learned a lot about Roosevelt history; Mr. Dohring joined the Roosevelt factory as one of his earliest moves in organ-building history. That was half a century ago. It makes an honorable record. New York's organ world has grown in that half-century, and Mr. Dohring has been with it every day through the whole eighteen thousand days. Think of spending more than eighteen thousand days listening to the troubles of organists. It's a better record of patience than Job scored.

But it wasn't listening to organists' troubles all the time. Years of it were spent, first in helping build organs to delight organists and congregations, and later came the sometimes trying task of writing specifications for and selling organs to churches, some well informed, some provokingly dumb. Mixed into this period came the trouble-hearing part of his career, for he can cure any make of organ of any ill. For many decades now the Roosevelt factory has been out of existence, and the Hillgreen-Lane factory has taken its place in Mr. Dohring's scheme of living. In the Hillgreen-Lane he has found the same sturdiness and solid values he learned to look for first in the Roosevelt.

Many a T.A.O. reader would give a lot to be allowed to spend an annual vacation on Oakdene Terrace, looking out the Dohring windows, across to the most magnificent skyline in all the world. From the north the view begins beyond the George Washington Bridge, comes down past Riverside Church and Union Theological Seminary with its famous School of Sacred Music, and doesn't stop till the Empire State Building marks the end with an exclamation point. Mrs. Dohring sees it even from her kitchen windows.

The Dohring home is much like an organ; it wasn't produced in countless duplicates by factory methods, but grew into its own individuality by the plans, and sometimes the hands, of Mr. Dohring himself. His music-room would be fit for a prince or a great composer. It has atmosphere. Probably Mrs. Dohring sometimes secretly thinks its a lot of junk, but no composer would agree; if Antonin Dvorak had found such a place to live and compose when he came to America for that purpose he would have found the inspiration he needed.

Among Mr. Dohring's many accomplishments must first be ranked his ability to burn a steak to a mere charred remains over an open fireplace, and still make it taste grander than anything you ever ate before. I helped him by looking. There we stood, nestled high on a hillside, broiling a steak in the outdoor world, all the while looking over that magnificent skyline. It was a day so peaceful and enjoyable that we forgot all about the great American tragedy being forced down the throat of American culture, but I'll get away from that thought before it spoils a perfect picture and a day of perfect content-

ment, in a real home, owned by an organ-builder, nestled so comfortably on its Oakdene Terrace hillside. Culture is not yet all strangled when men in the organ-building world can still enjoy such homes.—T.S.B.

Courboin, Fiedler, and Weinrich

Phonograph Recordings Reviewed

• Victor 15824, \$2.00, gives Yon's *Jesu Bambino* and Bedell's *Legende*, played by Dr. Charles M. Courboin on the Aeolian-Skinner in the American Academy of Arts and Letters, New York, delightful pieces of music rich in registrational warmth. The Yon gem is played with fine artistry, color, and phrasing, though the tempo makes it tend toward the joyous rather than the delicately tender mood this reviewer prefers for it. Its richness of registration can't be excelled; thanks to modern recording and reproduction technic, it all comes through on the disk. The Bedell Legende is exactly right; it couldn't be done better, nor could we expect a record to reproduce more of what was played for it. A meditative peace, beautifully colored, calm tempo, poise and artistry

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JOHN GROTH & NEW AEOLIAN-SKINNER

As told elsewhere in these pages, Mr. Groth dedicated his new organ in Broadway Tabernacle, New York City, Feb. 21.

throughout—and no fortissimo to spoil it. In the good old days they never recorded 16' Pedal tone as beautifully as here. A study of these two recordings is worth more than the price of a lesson.

Musicroft album 37, \$5.00, gives Bach's Toccata-Adagio-Fugue in C, and the 'Dorian' Toccata & Fugue in D-minor, on three disks (1120, 1121, 1122) played by Carl Weinrich on a 2-16 baroque practise organ in one of the studios of Westminster Choir College. With two 8' flutes and one 8' reed as the only manual resources of normal pitch, we do not look for registrational beauty here but for something else, and that presumably is clarity and delicacy somewhat after the chamber-music pattern. Of the three movements, the Fugue comes off best, affording splendid contrast to the inexcusable noise with which most Bach fugues are played. Those who like the richness of strings and woodwinds—and what musician acquainted with orchestral music does not?—will miss much in the Adagio, one of the most beautiful things Bach ever wrote for the organ; but what the record lacks in richness it makes up for in clean-cut masterful style, giving the organist something well worth study.

The 'Dorian' displays fine technical work on the part of the organist, though the limitations of the miniature organ, built along the hard lines of several centuries ago, make the playing interesting from the technical rather than the interpretive standpoint. There isn't much that can be done with but two 8' flutes and one reed, unless we add stops that have the effect of a change of pitch and make the results sound

much like the 8' & 4' flute combination so common in earlier days. These two Musicraft volumes, played by such a master, are worth a great deal to any organist able to learn the lessons taught in them. Some will find excellent entertainment values, while others will use them for better purposes and gain the full instruction they afford; in either case they richly reward their owners.

Victor album M-632 (records 12530 and 12531) \$3.50, gives Tchaikowsky's Capriccio Italien played by Arthur Fiedler and his Boston 'Pops' Orchestra, and teaches the organist some vital lessons in registration and style. The orchestra is the organist's ultimate ideal for registration, style, and rhythm. The recording gains much interest if followed with the score, for innumerable details come through; everything seems vivid, clear, understandable. Which is what organ-playing should be but rarely is, partly due to the inefficiency of even the best consoles. There are few pieces of classic music as definitely entertaining as Capriccio Italien, and were it not for Victor's own recording by the incomparable Stokowski this album would earn top place. It is recommended for close study by any organist whose success depends even in part upon his ability to make music vitally interesting to an audience; note the variety of mood; the great richness of color—which the large modern organ can almost duplicate; the clean-cut rhythm and interplay of themes—which any modern organ can and must imitate; and the plan-at-large, which composer and conductor join in working out before the first rehearsal begins. These make the interpretive musician. It is perhaps not mere coincidence that our best organists are those who have absorbed the most orchestral music.

Recorded music gives the serious musician something to discuss intelligently; the disk is permanent—it can be played over and over again till all its lessons are learned. The organist owes it to his own future to divide his library of recordings about equally between organ and orchestra, carefully choosing only the best in the latter field.—T.S.B.

Nita Akin's New York Debut

St. Thomas Church, New York, Feb. 11, 1940

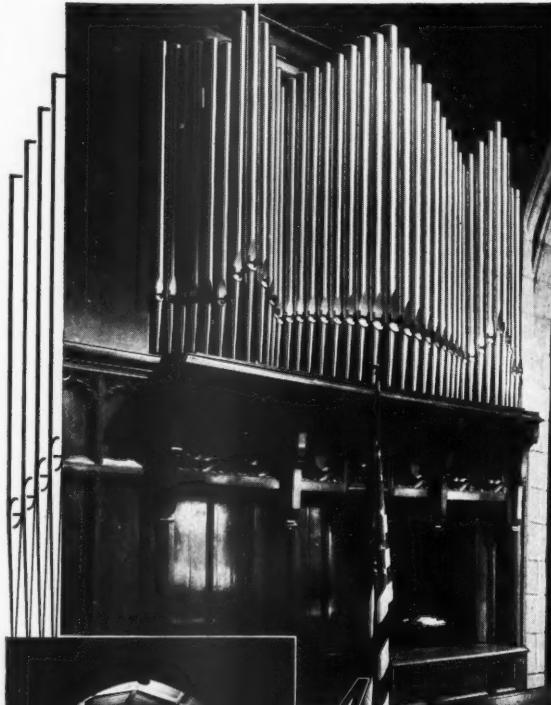
• Another of LaBerge Management's splendid concert organists came, saw, and conquered. Nita Akin has been concertizing with increasing success in and about the greatest state in the nation until she reached the top—a position accorded her now in the environs where she is best known. Her New York program:

- Bach, Toccata & Fugue Dm
- O Sacred Head
- In Thee is Gladness
- Bedell, Reverie Improvisation
- Boellmann, Ronde Francaise
- Franck, Chorale Am
- Noble, St. Kilda Choralprelude
- Vierne, Divertissement
- Guilmant, Ave Maria
- Liszt, Prelude & Fugue on Bach

Which covers the field of organ literature from its founder Bach to one of its newest contributors, Bedell.

Of technical facility there is no need to speak; the condition in St. Thomas are such that even if technic had been a chief offering, which it was not intended to be, it could not have been clearly discerned anyway. Mass effects were more in order and exhibited in profusion. Bach's D-Minor was as brilliant as the equipment permitted; to play it with such zeal and fire for the opening number on any recital is tribute enough in itself. The public probably likes grand fortissimos, but they carry little appeal to me; the real gems on the program began with the second Bach—the O Sacred Head, performed with quiet feeling, poise, and clear beauty of simple organ tone. It could have gone still further and used

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some of the lovely strings and woodwinds which all large organs have, without being overdone for my taste. The Bedell Reverie did that and, I thought, was one of the finest pieces of art on the program, for I do not enjoy more than two or three fortissimo pieces on any program, organ or orchestral. It takes a greater artist to play effectively a quiet meditative piece of profound depth than to play full-organ any of the contrapuntal pieces of Bach. I think all Bach is played too loud; we all do it, though I cannot understand why. But Nita Akin didn't take the O Sacred Head or the Bedell Reverie that way; they stamped her definitely as an artist of true musical feeling.

Boellmann's Ronde still further proved that artistry. Registration was expertly handled. Somewhat Farnamesque in their originality and effectiveness were some of the effects. All organists should follow the Nita Akin trend toward such searchings for the beautiful; I have a suspicion the artist herself would have gone even further, save for her fear that a New York audience might resent too much individuality from a player. But not so; there cannot be too much individuality when true musical feeling is the guide, as it is with Nita Akin. Perhaps Franck's Chorale was slightly held back for this reason, the artist not venturing too far in carrying out what her heart dictated and her imagination and fingers made easily possible.

The Vierne evidenced another flash of registrational genius. Such flashes are always in the right direction. We need more of them in organ recitals. The neglected Guilmant was painted as another gem of musical feeling; and the great but noisy Liszt climaxed the recital in full-organ.

Nita Akin is carving for herself a unique position to be envied, a place to be proudly held; it is an achievement not so easily acknowledged for any woman organist even so recently as a decade ago. There was much of feminine feeling for warmth and beauty in her playing, but nothing of feminine timidity in handling such boisterous works as Liszt. It should be hats off to Nita Akin henceforth for her ability as a concert organist—the most difficult of all the musical fields.—T.S.B.

Moller Staff Changes

- M. P. Moller Inc. has transferred H. M. Ridgely from the Philadelphia office to New York City; his territory will be the north Atlantic area from the Chesapeake to Canada, including Pennsylvania and eastern New York; associated with him in Moller's Waldorf-Astoria office will be Charles Boehm. Mr. Ridgely, experienced both as organist and organ-builder, has been with Moller for fourteen years. Albert E. Whitham of the New York office goes to Hagerstown as sales representative from the home office. John H. Hose takes charge of the Moller office in the Architects' Building, Philadelphia.

Wedding Music of 18th Century

- One of our most enterprising organists wants American and English wedding music of the 18th century period, but all reference works consulted agree in inferring that nobody got married in that period—at least not to American or English wedding music. We ask our readers to send the facts about any such 18th-century organ pieces or transcriptions they can locate—composer, title, publisher.

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E. POWER BIGGS
Teacher of Organ

Catalogue on Request — Registration Sept. 1-18, 1939

How It Was Done

• By courtesy of E. Power Biggs we can now report how the delightful three-manual echo effect was obtained on a two-manual organ in the Victor phonograph album 616 (\$4.50 at your music store). It was in Daquin's *Noel Grand-Jeu et Duo*; toward the end of the piece, in a fortissimo section, there was an echo effect at fast tempo and Mr. Biggs, in his supreme artistry, produced a fascinating three-manual echo. We could not see how it could be done, even with pistons conveniently located, and some others too were at a loss to guess exactly how he did it. Says Mr. Biggs:

"The echo was obtained this way: the organ was set with the 8' (or 8' and 4', I forget which) on the Positiv; then a general piston (blind) giving about full-organ. First phrase on the Great, second on the Positiv, and third on the Positiv with general piston canceled—which was a bit tricky but quite possible with the left hand."

The album was reviewed on January page 19; it contains four Bach choralpreludes and two Daquin Noels, and is called a Christmas Album but is fine for any day of the year. Incidentally we believe a serious study of these new organ albums being produced notably by Musicraft and Victor will

result in immense benefit to every serious organist. Our thanks to Mr. Biggs for this lesson in registration.—ED.

It's Anybody's Guess

• When certain people meet in a group, you know it's not exactly an accident. As our photograph shows, two distinguished New Yorkers met three members of the Moller staff in Hagerstown, and Mr. Shulenberger can't be bribed to say why; so it's the reader's guess. The New Yorkers: Dr. Charles M. Courboin, concert organist, with a long string of organ broadcasts to his credit, and some astonishingly fine Victor recordings; and Charles O'Connell, formerly an organist, sometimes conductor of the Philadelphia Orchestra, and now most useful as music director for R.C.A. Manufacturing Company who have lately done the organ world the compliment of some superb recordings.

The Moller staff: Mr. Moller, 2nd from the left; Mr. Shulenberger, second from the right; and Mr. Daniels, M. P. Moller Inc. secretary, on the right. Dr. Courboin is on the left, Mr. O'Connell in the central position of honor. Mr. Shulenberger calls them all "a rather good-looking bunch." We daren't comment on that, not in print anyway.—ED.

Broadway Gets New Organ

Broadway Tabernacle, New York

• Feb. 21 John Groth gave the dedicatory recital on the 4-64 Aeolian-Skinner in Broadway Tabernacle. Mr. Groth is a worthy successor to the late Walter C. Gale who first made the music of the Tabernacle famous and who retired a few years ago after a long career in church music to devote himself exclusively to the less exacting field of private-residence recitals in which he had long been active.

DEDICATORY RECITAL

Bach, Prelude & Fugue D

Guilmant, Pastoreale A

Reubke's 94th Psalm Sonata

Russell-j, Bells of St. Anne

Clokey, Canyon Walls

Franck, Piece Heroique

Bull, Solitude on Mountain

Widor, 5: Toccata

The choir of Broadway Tabernacle (which, by the way, is one of the City's best churches in which fine music has always prevailed) is a paid chorus of sixteen professionals (meaning persons who are earning their living entirely by music).

Mr. Groth earned his M.A. in the College of Fine Arts, Carnegie Institute of Technology, in 1926; for six years he studied organ with Dr. Caspar P. Koch. He then went to Europe and spent two years in study with Paul Juon in Berlin and Dupre, Libert, and Widor in Paris. He spent one year as organist of Mercersburg Academy where his duties included eighty recitals in the Academy's famous chapel designed by Cram, and prior to his 1936 appointment to Broadway Tabernacle he was organist of the New Church, New York City.

It is to be hoped Mr. Groth will follow the practise of his distinguished

predecessor and give each winter a regular series of recitals. Though the audiences for such recitals in New York City are always small, it is none the less a select audience and the church thus adds one more cultural and worthy ministry to the community it serves.

The photograph of Mr. Groth and his console in this issue speaks for itself. Notice the unusually liberal number of combons, which would indicate that the organist rightly values the tonal variety and richness that should be available in every organ and is available in Mr. Harrison's newest opus in quite commendable quantities.

This, we believe, gives Aeolian-Skinner one of its most representative Harrison examples in New York City, in a church where, organist and music program considered, it will contribute the maximum to the causes for which it was built.

NEW YORK, N. Y.

BROADWAY TABERNACLE

Aeolian-Skinner Organ Co.

Specifications & Finishing, G. Donald

Harrison

Organist, John Groth

Dedicated, Feb. 21, 1940

Recitalist, Mr. Groth

*Marks pipework retained from the old organ; †12 lowest pipes old; ‡24 lowest pipes old.

V-53. R-66. S-64. B-8. P-3984.

PEDAL: V-10. R-12. S-17.

32 Diapason*

16 DIAPASON* 44

BOURDON 32

Gedeckt (S)

VOLONE* 32

Dulciana (C)

8 PRINCIPAL 32

FL. OUVERTE 32

Gedeckt (S)

5 1/3 QUINT 32

4	SUPEROCTAVE 32
III	NACHTHORN 32
16	FOURNITURE 96
8	BOMBARD 56
4	<i>Bombard</i>
—	<i>Bombard</i>
	<i>Chimes (L)</i>
GREAT:	V-10. R-16. S-13.
16	CONTRA-GEIGEN† 61
8	PRINCIPAL† 61
	SPITZFLOETE† 61
	BOURDON 61
4	OCTAVE 61
2 2/3	ROHRFLOETE 61
2	QUINT 61
IV	SUPEROCTAVE 61
	FOURNITURE 244
II-IV	CYMBEL 202
8	<i>Tuba (L)</i>
4	<i>Clarion (L)</i>
8	<i>Chimes (L)</i>
SWELL:	V-16. R-21. S-16.
16	GEDECKT† 73
8	DIAPASON 73
	STOPPED FLUTE 73
	VIOLE DE GAMBE 73
	VIOLE CELESTE 61
	ECHO SALICIONAL 73
	E. S. CELESTE 61
4	PRINCIPAL 73
	FL. TRAVERSO 73
2	FIFTEENTH 61
VI	PLEIN-JEU 366
16	FAGOTTO 73
8	TROMPETTE 73
	OBOE 73
	VOX HUMANA 73
4	CLARION 73
	Tremulant
CHOIR:	V-10. R-10. S-10.
16	DULCIANA* 73
8	CONCERT FLUTE 73
	VIOLET† 73
	DULCIANA 73
	UNDA MARIS 61
4	FLUTE COUVERTE 73

2 2/3 NASARD 61
 2 BLOCKFLOETE 61
 8 CLARINET 73
 ORCHESTRAL OBOE 73
 Tremulant
SOLO: V-7. R-7. S-8.
 8 ORCHESTRAL FLUTE 73
 GAMBA 73
 GAMBA CELESTE 73
 TUBA 73
 ENGLISH HORN 73
 FRENCH HORN 73
 4 CLARIION 73
 CHIMES* 25
 Tremulant
COUPLERS 34:
 Ped.: G. S-8-4. C-8-4. L.
 Gt.: S-16-8-4. C-16-8-4. L-16-8-4.
 Sw.: S-16-8-4. C. L.
 Ch.: G. S-16-8-4. C-16-8-4. L-16-8-4.
 Solo (L): G. S. L-16-4.
 Combons 54: P-10. G-8. S-8.
 C-8. L-6. Couplers-4. Tutti-10.
 Pedal combons can be operated by Great and Swell combons optionally; first six Pedal combons are operated in duplicate by toe-studs, as are also the first six full-organ.
 Reversibles 5: G-P. S-P. C-P.
 S.G. Full-Organ. All are operated in duplicate by toe-studs.
 Cancels 7: P. G. S. C. L. Couplers. Tutti.
 Crescendos: 4: S. C. L. Register.
 Combons are on the capture-system with no impulse' action.
 Manual keys equipped with tracker-touch action.
 Pure tin (90%) used for all mixtures, and all Great Diapason-chorus pipes above 4' C; all other metal pipes are 45% tin from 4' C up.
 A primary reservoir is installed in the blower-room to stabilize pressure and reduce blower noise.
 Blower: Orgoblo, 15 h.p., retained from the old organ and adequate for the new, though the latter has about 500 more pipes.
 The old organ was a Hutchings-Votey, installed when the church was built c.1905.



April programs will be published here next month if received by March 15.
 • DR. ROBERT LEECH BEDELL
 All Saints, Great Neck, L. I.
 March 5, 8:00
 Bach, Fantasia G
 When in the Hour
 Widor, 4: Toccata
 Mulet, Meditation Religieuse
 Handel, Con.Gm: Allegro
 Pasquet, Son.Am: Aria
 Bedell, Gavotte Moderne; Cantilene Bm.

Mozart, Introduction & Fugue Dm
 • GILMAN CHASE
 First Unitarian, Chicago
 March 4, 8:00, *Bach Program*
 Prelude-Adagio-Fugue C
 Two choralpreludes
 Pastoral Suite
 Passacaglia
 • ROBERT ELMORE
 Octave Club, Norristown, Pa.
 March 20 (hour not named)
 Bach, Prelude & Fugue Em
 Christ Lay in Bonds of Death
 Toccata & Fugue Dm
 Yon's Sonata 4
 Ravanello-j, Christus Resurrexit
 Kramer, Eklog
 Remondi, La Goccia
 Renzi, Toccata
 • VIRGIL FOX
 St. Bartholomew's, New York
 March 13, 8:30
 Baustetter, Sarabande
 Marchand, Fond d'Orgue
 Bach, Now Rejoice Together
 Come Sweet Death
 Purcell, Trumpet Tune & Air
 Bach, Passacaglia
 Widor's Fifth
 • HUGH GILES
 Central Presbyterian, New York
 March 4, 8:30
 Bach's Concerto A
 O God Have Mercy
 Daquin, Noel
 Strattner, The Day is Done
 J. W. Franck, Jesus Bowed His Head
 Franck, Chorale Bm*
 Bruckner, Ave Maria
 Tournemire, Book 48: Chorale
 • JOHN A. GLASER
 Lutheran Church of Savior, Brooklyn
 March 6, 13, 20, 21, 22, 7:55
 *Edmundson, Christus Crucifixus
 Bach, I Wrestle and Pray
 Corelli, Adagio
 *Plant, O Sacred Head
 Bach, Arioso; Fantasia C.
 *Bach, Three Sinfonias
 St. Matthew Finale
 *Reger, Kyrie
 Riemenschneider, Good Friday
 Bach, Adorn Thyself
 Karg-Elert, Aus Tiefer Not
 *Reger, Meinen Jesum
 Pachelbel, O Lamb of God
 Reger, Wer Weiss
 Schaub, Heartily I Yearn
 • JOHN M. KLEIN
 Broad Street Presb., Columbus
 March 4, 11, 8:00
 *Widor's Second, 4 mvt.
 Widor's Fifth, 4 mvt.
 *Hindemith's Sonata 1
 Karg-Elert, Reed-Grown Waters
 Langlais, Hymn d'Actions
 De Falla, Pantomime
 Maleingreau, Praetorium Tumult
 McAmis, Dreams
 Negro, Deep River
 Klein, Pale Moon
 Tchaikowsky, Dance of Reed Flutes
 Boccherini, Minuet
 Debussy, Clair de Lune
 • HUGH McEDWARDS
 St. Mary's R. C., Jersey City
 March 3, 10, 17, 4:00
 *Titelouze, Ave Maris Stella
 Maleingreau, Attendite et Videte
 Alain, Litany
 Franck, Piece Heroique*
 Bach, All Men Must Die*
 I Cry to Thee
 *Langlais, Mors et Resurrectio
 Lesur, Scene de la Passion
 Bach, Prelude & Fugue Bm*
 Franck, Grande Piece: Andante*
 *Guilmant, Lamentation
 Lamentatio Jeremiae Prophetae
 Bach, O Man Bewail*
 • CLAUDE L. MURPHREE
 University of Florida, Gainesville
 March 3, 24, 4:00
 *Handel, Prelude & Fugue Gm
 Felton, A Little Trio
 Air with Variations
 Bach, Come Sweet Death; Badinerie.
 Murphree, Stephen Foster Suite
 Johnstone-j, Evansong
 Lemmens, Fanfare
 Hailing, Highland Lullaby
 Grofe's Grand Canyon Suite
 *Rossini, Semiramide Overture
 Rogers' Sonata Dm
 Nevin, Sylvan Idyll
 Rogers' Sonata Bf
 • ARTHUR W. QUIMBY
 Museum of Art, Cleveland
 March 3, 10, 17, 24, 31, 5:15
 Vierne, 37-6-2, Prelude (First)
 Ravel, 37-12-28, Petite Pastorale
 Widor, 37-3-12, Scherzo (Eighth)
 Tournemire, 39-11-4, Prelude;
 Elevation
 Paraphrase & Double Chorale
 Mr. Quimby plays this program on the Sundays of March in memory of French composers recently deceased; figures after the composer's name give date of his death.
 • *J. HERBERT SPRINGER
 St. Matthew's Lutheran, Hanover
 March 3, 17, 3:00
 *Du Mage, Grand Jeu
 Couperin, Benedictus; Soeur Monique.
 Mozart, Fantasia Fm
 Reger, Benedictus, Pastorale, Toccata, Op. 59*
 Dethier, Reverie*
 Lanquetuit, Toccata D
 *Bach, Jesus Savior Son of God
 When in the Hour
 O Morning Star
 Blessed Jesus We Are Here
 Prelude & Fugue D
 "God's Time is Best" (Cantata)
 O Man Bemoan
 Fugue Ef
 • DR. ELMER A. TIDMARSH
 Union College, Schenectady
 March 3, 10, 17, 24, 4:00
 *Moissorgsky, March of Victory
 Scriabine, Prelude Gf
 Stravinsky, Firebird Berceuse & Finale
 Gretchaninoff, Cradle Song
 Jongen's Sonata Eroica
 o-p. Rachmaninoff, Concerto 1
 *Nicolai, Merry Wives Overture
 Tchaikowsky, Path.: Andante; Adagio.
 Dvorak, New World: Largo; Finale.
 *Bach, St. Matthew Finale
 Passion Chorale
 Dupre, Stations of the Cross
 Wagner, Parsifal Prelude
 Good Friday Music
 *Franck, Chorale 3; Finale.
 Edgerton, Easter Prelude
 Ravanello-j, Christus Resurrexit
 Gaul-j, Easter on Mt. Rubidoux
 Dubois, Hosannah
 Loret, O Filii et Filiae
 Widor, 5: Toccata
 • DR. DAVID McK. WILLIAMS
 St. Bartholomew's, New York
 March 6, 8:30, Violin & Organ
 Vitali, Chaconne
 Bruch, Concerto Gm
 Chausson, Poeme
 Hindemith, Travermusik
 • JULIAN R. WILLIAMS
 St. Stephen's, Sewickley, Pa.
 March 5, 7:30
 Edmundson, Impressions Gothique
 Bach, O Man Bemoan; Fugue a la Gigue.
 Franck, Fantasia C
 Fichthorn, Three Symphonic Pieces (ms.)
 This is the 11th in Mr. Williams' series of 15 historical recitals.

Claire Coci's Continued Tour

• In addition to the nine engagements played in January and announced in detail on January page 25, Miss Coci's present transcontinental tour includes recitals in—

Baton Rouge, La.
Los Angeles, Calif.
Oakland
Stockton
Medford, Ore.
Portland
McMinnville
Bend
Seattle, Wash.
Portland, Ore. (2nd recital)
Twin Falls, Idaho
Omaha, Neb.
Milwaukee, Wisc.
Rochester, N. Y.
Montreal, Canada
Ann Arbor, Mich.
Hanover, N. H.

which makes a total of 26 engagements for the complete tour, beginning Jan. 7 in Gainesville, Ga., and ending March 24 in Hanover, N. H.

Indianapolis Symphony

• Fabien Sevitzky and his Indianapolis Symphony played Robert L. Sanders' Little Symphony in G on the Jan. 5 & 6 programs, Cadman's Dark Dancers of Mardi Gras and Converse's Rhapsody for Clarinet on the Jan. 14 program, Samuel Barber's School for Scandal Overture Jan. 19 & 20, and Moore's Pageant of P. T. Barnum Feb. 25—an excellent record in behalf of American-born composers.

Broadcast Music Inc.

• has been organized in New York to furnish a supply of music for broadcasting at lesser cost than now prevails with A.S.C.A.P. copyrights. Over a million dollars "in stock subscriptions and license-fee pledges" have already been received from 246 radio stations; the new organization expects to begin operations April 1, 1940.

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Unidentified Programs

• All too many programs are printed without the name of the city and state, and some without even the name of church or auditorium. Such programs are valueless for T.A.O. unless the missing data are written on them.

Robert Elmore

• is booked for the following engagements during March:

3, Wayne, Pa., Central Baptist, recital; Mr. Elmore began his professional career as organist here.

9, Philadelphia, piano recital for A.G.O.
17, Philadelphia, Holy Trinity, Bach's "St. Luke's Passion."

20, Norristown, Pa., recital (organ) for Octave Club.

21, Philadelphia, Wanamaker Store, program of Meistersinger excerpts, band and organ accompaniment, with Mr. Elmore's choir of Holy Trinity, Mr. Elmore conducting.

Feb. 6 & 7 Mr. Elmore gave lecture-recitals on Music in Modern Life, at the Engineers' Club, Philadelphia, illustrated with selections on the piano and an Everett Organon.

Jan. 27 he gave the premiere of Pietro A. Yon's Sonata 4, written for and dedicated to Mr. Elmore, in Holy Trinity, Philadelphia.

Feb. 22 WNYC broadcast a performance of Mr. Elmore's Valley Forge 1777, which Leopold Stokowski first publicly performed.

Three Elmore pupils have been appointed to new positions:

William Boyd to Central Baptist, Wayne, Pa.;

Granville Munson, Jr., to St. Mary's P. E., West Philadelphia;

Frederick Roye to Swarthmore M. E., Swarthmore, Pa.

And last but not least among Mr. Elmore's progressive steps is his affiliation with Bernard R. LaBerge to be henceforth one of the artists under LaBerge Management. This gives Mr. LaBerge one more of the finest of the world's younger concert organists, and it will give many more American cities an

opportunity to hear him. He studied with Pietro A. Yon and made his Carnegie Hall debut Dec. 2, 1936, and was so successful with his audience that to his program of ten numbers he had to add six encores. Mr. LaBerge has picked another winner.

Cantatas & Oratorios

• Bach's "Magnificat" was given at the 11:00 p.m. Christmas Eve service Dec. 24 in Salem Evangelical, Charles H. Finney organist, Herman H. Genhart choirmaster, Arthur Blank conducting the Salem Orchestra. (The printed calendar does not say where the church is, but Mr. Finney is in Rochester, N. Y.; presumably the church is there too.)

Brahms' "Requiem," Feb. 18, by Arthur Leslie Jacobs, First Congregational, Los Angeles.

Gaul's "Holy City," Feb. 11, Riverside Church, New York, by Frederick Kinsley substituting for Dr. Harold Vincent Milligan.

Haydn's "Creation," Feb. 11 & 18, Dr. David McK. Williams, St. Bartholomew's New York.

Mendelssohn's "Elijah," Jan. 14, 21, 28, Mr. Kinsley;

and Jan. 7, 14, 21, Charles A. Rebstock, Covenant Presbyterian, Cleveland.

Schuetz' "St. Matthew Passion," Feb. 11, by Clarence Dickinson, Brice Presbyterian, New York.

Williams' "Vision of Bartholomew," Feb. 7, by Dr. David McK. Williams; junior-choir of 28, with the regular paid chorus of 60, and quartet of soloists. Dr. Williams wrote the pageant to celebrate the Church's centennial in 1935.

January Epidemic

• There was an epidemic of tardiness during January which resulted in the arrival of an unusual number of programs and announcements intended for the February issue but mailed anywhere from a day to ten days too late.

New York Dedication

• John Groth dedicated his new Aeolian-Skinner in Broadway Tabernacle, New York, Feb. 21.

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Published in London by Musical Opinion.

By exchange arrangements remittances may be sent to Organ Interests Inc., Richmond Staten Island, New York.



**Last month's
RECITALS**

A column devoted to programs of special character, or dedicating organs, or given by those who have made their names nationally known.

• DR. NITA AKIN

Crescent Ave. Presb., Plainfield
Bach, Prelude & Fugue D
Bedell, Noel with Variations
Boellmann, Ronde Francaise
Franck, Chorale Am
Farnam, Toccata

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WELL
DONE**

Just as gratifying as the almost constant flow of orders for new organs, rebuilding, and maintenance, are the many expressions of appreciation from those we have been privileged to serve.

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MAXIMUM FACTS in MINIMUM WORDS

Vierne, Divertissement
Bornschein, French Clock
Guilmant, Ave Maria
Liszt, Prelude & Fugue on Bach

• CLAIRE COCI
University of Florida
Bach, Prelude & Fugue D
Walk to Jerusalem

Now Rejoice Ye Christians
Karg-Elert, Prologue Tragicus

Daquin, Rondo

Vierne, 1: Finale

DeLamarre, Carillon

Dupre, Prelude & Fugue Gm

Miller, O Zion

Buxtehude, Fugue C

Mulet, Noel

Widor, 5: Toccata

• GARTH EDMUNDSON
First Baptist, New Castle
Edmundson Program

Lenten Prelude from Bach
On Mendelssohn's St. Paul Themes

Five Polyphonic Preludes (ms.)

Humoresque Fantastique

Litany Solenne

Pax Vobiscum

Cortege & Fanfare

Epiphany (ms.)

On All Through the Night

Program given for the combined women's clubs of New Castle and vicinity.

• EDWARD G. MEAD
Earlham College, Richmond, Ind.
Four Groups of Four

duMage, Grand Jeu

Clerambault, Prelude

Franck, Cantabile

Vierne, 2: Scherzo

Bach, Toccata Dm

J.C.F. Bach, Gigue-Rondo

Reger, Benedictus

Karg-Elert, Now Thank We All

Purcell, Trumpet Voluntary

Wesley, Gavotte

Parry, Elegy

Darké, Chorale Fantasia on Darwell

James, Meditation Ste. Clotilde

Edmundson, Humoresque Fantastique

Skilton, Afterglow

Barnes, Gregorian Toccata

The groups were French, German, English, American; four each.

• REV. DUNCAN S. MERVYNNE
KPPC Broadcasts

*Harker, Summer Night

Batiste, Offertory Dm

Shackley, Gavotte Pastorale

Harris, Melodie Celeste

Fairclough, Eventide

Torrance, In the Cloister

Lemare, Andantino Df

*Borowski, Adoration

Miller, Nocturne

Frysinger, Moonlight

Sheppard, Cantique d'Amour

Foote, Pastorale

Vincent, Allegro Pomposo

Kinder, Berceuse C

*Frysinger, Grand Choeur

Harker, Eventide

Harris, Cantilene Pastorale

Lacey, Prayer & Cradle Song

Pallatt, In Waning Light

Holloway, Allegro Pomposo

Massenet, Thais Meditation

Cadman, Melody Gf

E. Power Biggs

• has returned from a recital tour under LaBerge Management that pretty well covered the whole country. In South Carolina the Charleston News gave him almost a full column review, all highly laudatory, while in California the Pacific Coast Musician published a critique by a distinguished organist & composer of nation-wide fame who indulged in the same high and detailed praise that has rewarded Mr. Biggs wherever he has played to discriminating audiences.

Dr. Clarence Dickinson

• conducted a five-choir festival Feb. 4 in Bridgeport, composed of the choirs of Bridgeport churches of which Robert Crandell, James W. Evans, M. Louise Miller, Myrtle Reger, and Wilbur D. Thiel are organists. The adult choirs sang:

Haydn, Heavens are telling

Purcell, Let my prayer come up

Palestrina, O Savior of the world

Kedroff, Lord's Prayer

Kopyloff, God is a Spirit

Tchaikovsky, Light Celestial

Brahms, How lovely

Schubert, Great is Jehovah

Dickinson, Father give Thy benediction

Children's choirs joined in:

Dickinson, Great and Glorious

French, Let all mortal flesh

Ivanov, Bless the Lord

Shaw, Song of Praise

The Lenten oratorios presented by Dr.

Dickinson in the Brick Presbyterian, New York, were:

Schuetz, St. Matthew Passion

Mendelssohn, Elijah

Parker, Hora Novissima

Verdi, Requiem

Bach, St. Matthew Passion

In St. Louis, Mo., late in January under the auspices of the Metropolitan Church Federation, Helen A. Dickinson addressed the convocation of clergy and organists on Beauty in Worship, and on The Hymnal a Church Treasury, and Dr. Dickinson presented church music repertory related to service themes, with a program Jan. 30 in which the combined choirs of ten churches sang: Franck, Psalm 150

Noble, Souls of the Righteous

Haydn, Heavens are telling

Dickinson, Beneath the shadow

List to the Lark

In Joseph's lovely garden

The shepherd's story

Dr. Dickinson's organ numbers on the program included works by Andriessen, Novak, Bach, Hindemith, Cosyn's The Goldfinch, Franck's Piece Heroique, and four movements from his own Storm King Symphony.

Kilgen Notes

• Adolph J. Katt has been appointed sales engineer for Kilgen Associates, to be associated with vicepresident E. D. Holtz in marketing and sales. Mr. Katt started in organ-building with Geo. Kilgen & Son, working under George Kilgen Sr. and his son Charles Kilgen Sr., who gave the firm the name of Geo. Kilgen & Son. It was under the management of Charles Kilgen Sr. that the firm expanded to its prominent position among the organ-builders of the country.

Mr. Katt with two associates developed all-electric action and a number of other improvements prominent in Kilgen organs. After some twenty years with the Kilgens he joined another organ-building firm, traveling extensively throughout the country. He now returns to the Kilgen organization, successors to the firm with which he began.

C. Albert Scholin, chief organ consultant for Kilgen Associates, has been appointed a member of the advisory committee, church-music department, of the N.F.M.C., the only midwestern representative on the board. He has also been appointed director of the Southern Illinois Male Chorus, East St. Louis.

West Point Cadet Choir

• of 150 Military Academy cadets, Frederick C. Mayer organist, visited New York Feb. 17 to sing in St. Thomas Church, using among other things Handel's "Hallelujah," in which they were joined by Dr. Noble's St. Thomas choir. Cadet Chapel Choir is said to be "the largest church choir of men's voices in the world" and certainly is one of the finest of all men's choirs.

SERVICE PROGRAMS

This column closes the first day of each month. The aim is to show the services of organists of nation-wide fame or those whose services are unusually interesting.

• PAUL CALLAWAY

*Washington Cathedral, Washington

*Veneite, Walter

Benedictus es Domine Bf, Priest

Jubilate, Barrow

Fierce was the wild billow, Noble

**Mag. & Nunc Dimittis Bf, Stanford

O Everlasting Light, West

*Veneite, Tomlinson

Te Deum & Jubilate Ef, Moeran

Light of the world, Elgar

*Bread of the world, Candlyn

Sanctus, Agnus Dei, Gloria Af, Harwood

**Mag. & Nunc Dimittis Am, Noble

Save us O Lord, Bairstow

• DR. CLARENCE DICKINSON

Brick Presbyterian, New York

January Morning Services

*Reimann, How Brightly Shines

Lord is my Light, Parker

Is this the road, Italian

Malling, Bethlehem

*Merkel, Allegro & Andante

O come before His presence, Martin

Come O thou traveler, Noble

Reger, Te Deum

*V. Williams, Rhosmeydie Meditation

I said let me walk, Lutkin

My soul now faint, Holst

Matthews, Paean

*Bach, Lord God We Thank Thee

So here hath been, Old English

Because I have been, Warren

Bach, We All Believe

• C. HAROLD EINECKE

*Park Congregational, Grand Rapids

A Complete Morning Service

Einecke, Overture on Service Themes

Processional

Lord is in His holy temple, M. S. Einecke

Invocation, Lord's Prayer, Choral Amen,

Responsive readings.

Amen amen, Edmundson ("after intercessory

prayers" in responsive reading)

Rejoice ye Christians, Bach

Sermonette, Children Depart, Scripture

Reading.

Gloria Tibi, Barnby ("with the Scripture")

Come blessed rest, Bach

Call to Prayer (minister & choir), prayer.

Hear our prayer, Einecke

Hymn, Offering, Dedication Prayer.

off. Jesu Joy of man's desiring, Bach

Doxology, Presentation of Offering.

Gloria Patri, Greatorex

Sermon

Lord dismiss us, Einecke

Recessional, Benediction, Silent Prayer,

Chimes.

• ARTHUR LESLIE JACOBS

*First Congregational, Los Angeles

January Choral Music

Purcell, Rejoice in the Lord alway

Tchaikowsky, To our Heavenly Father

Bizet, Lamb of God

Holst, Psalm 148

Farrant, Hide not Thy face

Tchaikowsky, Now as we lift our hearts

Balakireff, Rejoice my soul

Roberts, Seek ye the Lord

Ireland, Greater love hath no man

Aradelt, Hear my prayer

Mendelssohn, Cast thy burden

Shaw, Praise God in His holiness

Mendelssohn, I waited for the Lord

Gounod, Holy holy holy

Trad., Praise to the Lord
Gluck, O Savior hear me
Johnson, I will lift up mine eyes
Mendelssohn, Almighty Father
Elgar, Jesu meek and lowly
Brahms, How lovely
Bach, O God Thou faithful
Dickinson, Beneath the shadow
Snow, Strong Son of God
Attwood, Teach me O Lord
Voris, From the recesses
Franck, O Lord most holy
Trad., Praise to the Lord
Sullivan, Turn Thy face

• CLAUDE MEANS
Christ Church, Greenwich
March Morning Choral Music
de Tar, Service in E
Wood, This sanctuary of my soul
Parry, Te Deum D
Purcell, O sing unto the Lord
Candlyn, Ride on in majesty
D.McK. Williams, Service Af
Macfarlane, Christ our passover
Parker, Light's glittering morn
Means, Benedictus es Domine Gm
Mozart, Ave Verum
Coke-Jephcott, Resurrection Hymn

• CHARLES ALLEN REBSTOCK

*Covenant Presbyterian, Cleveland

January Morning Choral Music

Haydn, Heavens are telling

Henrich, O God Light of the world

Mozart, Gloria in Excelsis

Mendelssohn, Blessed are the men

Buck, Te Deum Bm

Franck, O Lord most holy

Mendelssohn, Lift thine eyes

Schubert, Psalm 23

• G. DARLINGTON RICHARDS

*St. James, New York

January Anthems

Mendelssohn, When Jesus our lord

Richards, To see their King

Mendelssohn, Sorrows of death

Cruickshank, New when Jesus was born

Macfarlane, Thine O Lord

Mendelssohn, He watching over Israel

Haydn, Achieved is the glorious work

Mozart, Glorious is Thy name

Stainer, Awake put on strength

• DR. LEO SOWERBY

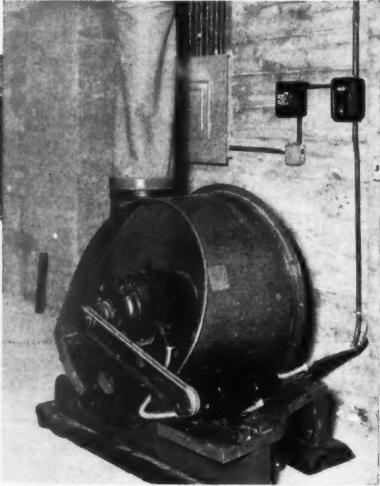
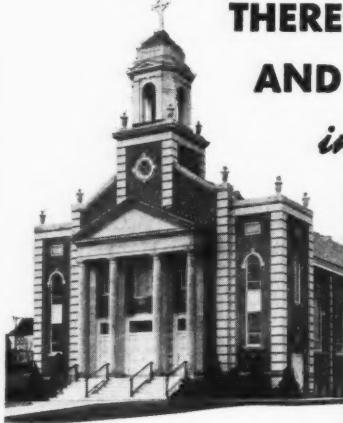
*St. James, Chicago

January Morning Services

*Dubois, March of Magi

The three kings, Willan

THERE'S A NEW CHURCH AND A NEW ORGOBLO in old WETHERSFIELD



Wethersfield, Connecticut, is an old New England town that dates back to early colonial history.

The Sacred Heart Parish has recently dedicated their new church, "Church of Corpus Christi." A new organ with a Spencer Orgoblo was included in the plans. Thus modern architecture and modern equipment combine to provide pleasure and comfort to the residents of this old New England parish for years to come.

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Service in F, Darke
 Light of the world, Elgar
 *Martini, Son. 2: Adagio
 Benedictus es Domine Bm, Gaul
 Thou will keep him, Wesley
 *Frescobaldi, Prelude & Fugue Gm
 Benedictus es Domine Gm, Overley
 O Thou the central orb, Wood
 *Widor, 2: Prelude & Adagio
 Benedictus es Domine C, James
 Now there lightens upon us, Sowerby
 • DR. DAVID MCK. WILLIAMS
 St. Bartholomew's, New York
Feb. 7 to March 21
 *O Lord most holy, Franck
 *Benedicite, Stokowski
 If any man hath not, Davies
 **Cantate Domino, Goss
 Haydn's Creation, part I
 Bach, Toccata & Fugue Dm
 *Benedicite, Sowerby
 O Lord Thou art my God, Darke
 **Deus Misereatur, Goss
 Haydn's Creation, part 2
 Widor, 6; Allegro
 *Benedicite, Rile
 When the Lord turned again, Fanning
 **Deus Misereatur, Beach
 Canticle of the Sun, Beach
 Bach, Passacaglia
 *Service: Af, D. McK. Williams
 **Magnificat G, Wood
 Stabat Mater selection, Rossini
 Maleingreau, Martial
 *Benedicite, W. C. Gale
 Lord our Redeemer, Bach
 **Lord let Thy Spirit, Webbe
 *Benedicite and Benedictus, Williams
 Fling wide the gates, Stainer
 **Cantate Domino, Beach
 Waters of Babylon, James
 Clouds and darkness, Dvorak
 Stabat Mater, Palestrina
 Wagner, Parsifal Prelude
 **Kyrie & Gloria Tibi C, Tallis
 God is my shepherd, Dvorak
 Sursum Corda & Sanctus E, Parker
 • PIETRO A. YON
 St. Patrick's Cathedral, New York
 *Bach, Toccata & Fugue Dm



JOSEPH BONNET
 of Paris who makes an American tour next season
 under LaBerge Management

**Ravanello, Hymn of Glory
 Alma Redemptoris, Witt
 Adoro Te & Tantum ergo, Yon
 Ravanello, Finale

Joseph Bonnet

• will tour America under LaBerge Management next season, beginning late in September and continuing to the end of December. Mr. LaBerge predicts the tour will be completely sold out long before Mr. Bonnet's arrival.

It was probably Mr. Bonnet who more than any other visitor revived the clean-cut style of technic first exemplified by Alexander Guilmant. Until then, the organ was universally taught as a legato instrument—so legato that it became jumbled and always was jumbled, even in concert. Mr. Bonnet used crisp staccato-like playing and brought an entirely new art to the front. It was superb. Others saw the beauty of it and followed suit; but the old habits gradually returned and today the clean-cut style is almost as dead as in the 90's.

The late Dr. William C. Carl, one of Mr. Bonnet's closest friends, told how Mr. Bonnet never completed his practise of any important new composition until he had played it through with perfect rhythmic precision to a metronome; once that rhythmic precision was mastered, Mr. Bonnet then knew that all details, including registration changes, were finished and the piece was ready for public presentation. Lynnwood Farman followed the same practise at the height of his career, which explains why registration changes could be made without the usual damage to the rhythmic flow. Others have mastered the technic of rhythm and are still displaying it, but the clean, crisp, staccato, so essential in organ playing, has virtually disappeared. We hope Mr. Bonnet's tour will revive it.

Charles H. Finney

• of Rochester, N. Y., has been appointed to North Texas State Teachers College, at Denton, to teach theory and piano.

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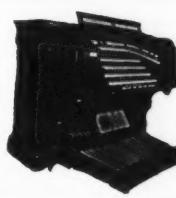
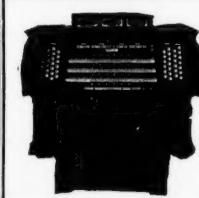
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Mrs. Helen Winn Brown

• died Feb. 8 at her home in Chicago. She was born in Lock Haven, Pa., had lived in Chicago environs since 1883, and had been organist of churches in Chicago, Evanston, and Indianapolis.

Frank H. Colby

• died Feb. 15 at his home in Los Angeles, of heart attack. He was born Sept. 1, 1867, in Milwaukee, Wisc., finished grammar school there and went to the New England Conservatory, continuing highschool work privately while studying music. He studied organ four years with Henry M. Dunham, theory with Chadwick and Elson, piano with Otto Bendix, graduating in 1887 in organ and theory. Later he studied composition with Frederick Archer.

His first position was with the First Unitarian, Milwaukee, in 1887, following with the Grand Avenue Congregational there in 1889. In 1895 he moved to Los Angeles, as organist of Simpson Tabernacle, changing to the First Unitarian in 1900, and going in 1907 to his last position as organist of St. Vibiana Cathedral from which he retired.

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FRANK H. COLBY
organist, and Editor of Pacific Coast Musician,
who died Feb. 15 in Los Angeles.

after 28 years to devote himself exclusively to the Pacific Coast Musician.

During his career as active organist he gave some half a hundred recitals, from Boston to Los Angeles, and wrote much music—songs, piano, church music, and some for organ. The Los Angeles Times mentions especially his "Mass" in B-flat. His Festive March for orchestra was performed by the Los Angeles Symphony.

For two years early in the present century Mr. Colby was music critic for the Los Angeles Times, and was later music and dramatic critic for the Evening Express for a like period. In 1911 he retired from teaching etc. to become Editor of the Pacific Coast Musician which he founded. It was at first a monthly, was changed to a weekly Oct. 19, 1923, and became a semi-monthly March 19, 1935, which it remains. In addition to being the oldest music publication in the west it is one of the nation's best music newspapers, always conducted on a high level and attractively printed.

He married Delphine Todd in 1898 and they had one child, Harvey. His first wife died in 1909 and in 1911 he married Myrtle Pryibil. He is survived by his widow and son.

Dr. C. Whitney Coombs

• died Jan. 24 in the hospital in Montclair, N. J., after a ten-months illness. He was born Dec. 25, 1859, in Bucksport, Me., and after studying music in America he went abroad in 1883, studying organ with Janssen, piano with Speidel, theory with Seifriz; for five years he was organist of the American Church in Dresden. In 1892 he became organist of the Church of the Holy Communion, New York, going to St. Luke's in 1908, and

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retiring from active music in 1928. Syracuse University gave him his Mus.Doc. in 1922. He was a bachelor and spent his last years in the home of relatives in Orange, N. J. He composed a few cantatas, about fifty church songs and anthems, and as many secular songs.

George W. Westerfield

• died Feb. 22 of heart failure at his home in Brooklyn, N. Y., after a few days illness of acute bronchitis. A report of his career in the organ world will be given here next month.

Flagstad-Melchior Album

• Victor announces album M-644 comprising five double-faced recordings of three famous scenes from Wagner, done precisely as at the Metropolitan Opera, with Edwin McArthur conducting the San Francisco Opera orchestra. The album includes the "Love Music" and "Liebestod" from Tristan, and the "Immolation" of Brunnhilde from Gotterdamerung.

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KDKA "Musical Americana"

• KDKA began Jan. 25 a series of 52 programs broadcast over the Blue Network, 96 N.B.C. stations, devoted to the contributions of Americans to the world of music; hour is 8:00 p.m., e.s.t., with a rebroadcast at 11:30 p.m., e.s.t., for Rocky Mountain and west-coast audiences. Hooray!

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North Presbyterian Church

Rowland W. Dunham

• dean of the College of Music, University of Colorado, is giving a series of weekly lectures "for the layman and the music-lover, presenting various phases of musical art in a manner designed to increase musical understanding." The series began Sept. 20 and continues to the end of the school year.

Ruth Krebsiel Jacobs

• is giving a "pre-Easter class in children's choir methods" in Los Angeles, consisting of six two-hour sessions on Tuesday evenings beginning Feb. 6, using a group of children as a demonstration-choir.

Philip James

• conducted the premiere of his *Gwalia* (Welsh Rhapsody) at the Feb. 18 concert of the New York City Symphony, in the American Academy of Arts and Letters, New York.

John M. Klein's

• Symphony for the Dance, in six movements, had its second performance Jan. 16 in Columbus, Ohio; it was first performed last May.

Mirandas in Concert

• Max Garver Miranda organist and Erma Hoag Miranda soprano, of Lincoln College, gave a joint organ and soprano concert Jan. 14 in Westminster Presbyterian, Decatur, Ill., in which each appeared both as composer and performer. As already reported in these pages, the Mirandas were recently appointed to Lincoln College; Mr. Miranda spent last year on sabbatical leave in full graduate study at the University of Wisconsin, earning his M.A. degree, in course, conferred on him in June 1939.

Rangertone Demonstration

• Maj. Richard H. Ranger of Rangertone Inc. gave a lecture and demonstration for the Guilmain Organ School Alumni Feb. 26 showing his latest developments in making and handling chimes.

Dr. Henry F. Seibert

• was presented by the Hammond Clock Co. in a recital on a Hammond electrotone in the New York Hammond headquarters Feb. 5.

Van Dusen Club

• of Chicago is having a series of three recitals by Dr. Edward Eigenschenk presenting American composers from Eugene Thayer and Dudley Buck (at the Jan. 30 recital) to the present time (in Feb. 27 and March 26 programs). In addition to these three programs Mario Salvador played Feb. 13, Wilbur Held will play March 12, a group of members give a concert April 9, and Winston Johnson plays May 13. All programs are given in the organ salon of the American Conservatory.

Chicago Goes to Europe

• According to Music News, Chicago, Frederick Stock of the Chicago Symphony commissioned five composers from abroad to write compositions for the 50th anniversary of his orchestra; American composers must be content to compete, and only two can win, one \$500., the other \$300. Just how does this figure out? Competition closes (for American composers) July 1, and their scores must not take more than 15 minutes of the Orchestra's time in performance.

Southwestern Organ Club

• of Winfield, Kans., devoted its Feb. 12 meeting to a discussion and hearing of pre-Bach music.

Dr. Harold Vincent Milligan

• of Riverside Church, New York, will soon be back at his duties again after an illness of about two months. During his absence Frederick Kinsley substituted.

Hymn Festival

• The third annual hymn festival in Westminster Presbyterian, Lincoln, Neb., Donald D. Kettring, M.S.M., organist, was held Feb. 4; choirs participating were Mr. Kettring's five, and the adult choir of Trinity Methodist directed by Hugh T. Rangeler and the girls' choir of the same directed by Mrs. B. B. Gribble. Mrs. Frank Darling of Trinity M. E. played the organ solos, using only music written on hymntunes. Choirs sang three hymns alone, congregation joined in twelve, and choir & congregation divided three others between them. One hymn-text was read responsively instead of sung; Mr. Kettring's adult choir sang Tallis' hymntune "Canon" with one stanza in unison and another in canon.

A. G. O. Notes

• Buffalo chapter has a printed schedule of its entire season from Sept. 25 to April 28. Jan. 22 Melville Smith lectured on French and German Organs. Feb. 15 Virgil Fox gave a recital. March 19 the student organ-playing contest will be held in the Church of the Ascension.

Erie chapter held its third annual choral festival Feb. 18 in the Church of the Covenant, nine choirs participating; the program:

Rowley, Praise

Titcomb, Lord wilt not leave you

Holst, Turn back O man

Brother James' Air

Nelson, Ein Feste Berg

Lutkin, Benediction

Gustav Nelson wrote his anthem for the festival and conducted it.

Pennsylvania chapter had dinner Feb. 3 in Princeton Church social room, Philadelphia, and heard a lecture by Harold W. Gilbert and brief piano program by Marie Kennedy. Three lectures on the Guild examinations will be given in the Newell Robinson studios March 14, 28, and April 11, by Roma Angel, Dr. Rollo F. Maitland, and George A. A. West.

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EVENTS FORECAST for the coming month

March

Baltimore, Md.: 19, 8:15, Brown Memorial Church, W. Richard Weagly and Virgil Fox, Brahms' "Requiem," augmented chorus, third annual performance.

Cambridge, Mass.: 4, 8:15, Germanic Museum, Harvard University, E. Power Biggs, recital of complete organ works of Mendelssohn.

Chicago: 22, 8:15, St. James M.E., Bethuel Gross, Dubois' "Seven Last Words."

do.: 22, 8:00, St. James P.E., Dr. Leo Sowerby gives premiere of his new oratorio, "Forsaken of Man."

Cincinnati: 29 & 30, Cincinnati Symphony with E. Power Biggs in Sowerby Concerto.

Los Angeles: 10, 4:00, First Congregational, W. Brownell Martin recital, Dupre's 14 Stations of the Cross.

Memphis: 17, 8:00, Calvary P.E., Adolph Steuterman, Bach's "St. Matthew."

New York: 3, 4:00, St. George's, George W. Kemmer, Bach's "St. Matthew," choir of 60, 6 soloists; quartet of trumpets & trombones play from the tower at 3:00.

do.: 6, 8:30, St. Bartholomew's, Dr. David McK. Williams recital; 13, 8:30, Virgil Fox recital; 20, 8:15, Bach's "St. Matthew," admission-cards required.

do.: 17, 4:00, Holy Trinity Lutheran, Dr. Henry F. Seibert, Dubois' "Seven Last Words"; 3, 4:00, Dr. Seibert recital.

do.: 17, 8:00, First Presbyterian, Willard Irving Nevins, Bach's "St. Matthew"; 24, 8:00, Handel's "Messiah." Maurice Gara-

brant's choir of Garden City Cathedral assists in the "St. Matthew."

do.: 22, 8:00, Emmanuel Baptist, Brooklyn, George Wm. Volk, Dubois' "Seven Last Words."

Rye, N. Y.: 22, 8:15, Christ Church, Felix McGuire, Mauder's "Olivet to Calvary," boychoir of 26 and augmented paid mixed chorus.

Goldsworthy Bach-Cantata Series

- Wm. A. Goldsworthy's cantatas at 4:00 in St. Mark's in the Bowery:

Mar. 3, From Depths of Woe.

Mar. 10, Wailing Crying.

Mar. 17, Christ Lay in Death's Dark Prison, which Mr. Goldsworthy will "do as it was done by Bach, i.e. singing it, solos, duets, and all, with the full choir."

Cantata Singers, New York

- will give Bach's "St. John Passion" April 4 in All Souls Unitarian, New York. The Cantata Singers, under the baton of Arthur Mendel, features the cantatas of Bach, done in a setting as nearly as possible like that used by Bach himself; there are one or two concerts annually. The church is located on Lexington Ave. at 80th Street and the date gives organists an excellent opportunity to hear such a work performed by an organization specializing in the Bach's choral music in larger forms.

Bruton Parish Church

- Iona Burrows Jones, organist of the American shrine at Williamsburg, Va., is giving a series of four informal discussions Tuesdays during Lent at 5:15. The Feb. 20 and 27 events featured demonstrations and discussions of the new Aeolian-Skinner in Bruton Parish and, on the 27th, the Samuel Green organ of 1755 that has been restored and made a part of Bruton Parish' new Aeolian-Skinner.

March 5: Discussion of the Merbecke setting of the Anglican service.

March 12: Program of request music.

Oak Park, Ill.

- Bach's "B-Minor Mass" excerpts will be sung March 17 in the First Congregational, Else H. Arndt choirmaster, Eldon Hasse organist. Mr. Hasse's Jan. 28 "forum organ recital" featured an American program—Shelley's Fanfare, Bingham's Twilight at Fiesole, and Florentine Chimes, and Russell's Song of Basket-Weaver, and Up the Saguenay.

Grand Rapids, Mich.

- Dupre's Fourteen Stations of the Cross will be played March 3 in Park Congregational by C. Harold Einecke, the first performance in the city.

Pittsburgh, Pa.

- Dr. Harvey B. Gaul will present a three-day festival March 31 to April 2 in Calvary Church, celebrating the 255th anniversary of Bach's birthday. March 31 will include organ pieces by Valentina Woshner and three cantatas; April 1, recital by E. Power Biggs in a program of Bach's lesser-known pieces; April 2, program of Bach's string compositions, Dr. Gaul conducting the Pittsburgh Civic String Orchestra.

\$2000. for Liberty

- A concert of glee clubs in New Haven, Feb. 2, netted upwards of \$2000. for the Finnish relief fund; one of the numbers was Sibelius' "Onward ye peoples" (published by Galaxy).

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R—RANK:	A set of pipes.
S—STOP:	Console mechanism controlling Voices, Borrows, extensions, etc.
B—BORROW:	A second use of any Rank of pipes (Percussion excluded).
P—PIPS:	Percussion not included.
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A—Accompaniment	hc—high C*
B—Bombard	l—languid
C—Choir	m—metal
D—Antiphonal	m—mouth-width
E—Echo	mc—middle C*
F—Fanfare	o—open
G—Great	pf—prepared for
H—Harmonic	r—reeds
I—Celestial	rs—repeat stroke
L—SoLo	2r—two rank, etc.
N—StriNg	s—scale
O—Orchestral	s—sharp
P—Pedal	s—spotted metal
R—Gregorian	s—stopped
S—Swell	sb—stopped bass
T—Trombone	ss—single stroke
U—RUEckpositiv	t—tapered to
V—Positiv	t—tin
Y—Sanctuary	t—triple
VARIOUS	tc—tenor C*
b—bars	u—cut-up
b—bearded	uc—upper C*
b—brass	unx—unexpressive
bc—bottom C*	w—wind-pressure
c—copper	w—wood
c—cylinders	wm—wood & met.
cc—cres. chamber	z—zinc
d—double	"—wind pressure
f—flat	"—diam. of pipe
fr—free reed	'—pitch of lowest
h—halving on	pipe in the rank
SCALES, ETC.	
4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.	
14"—Diameter of cylindrical pipe.	
41—Scale number.	
42b—Based on No. 42 scale.	
46—42—46—scale at mouth, 42 at top.	
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.	
2/9m—Mouth-width covers 2/9th of circumference of pipe.	
1/4u—Mouth cut-up is 1/4th.	
17h—Scaled to halve on the 17th note.	
Dynamics indicated from ppp to fff.	
Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.	
*b, t, m, u, n refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c ⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.	
CCC-16'. CC-8'. C-4'. c-2'. c-1'.	

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Residence: 319 Peoria St., Lincoln, Ill.

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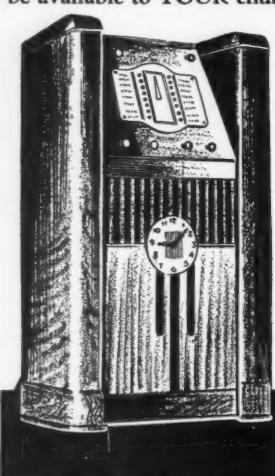
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